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## **UNLOCKING THE SECRETS OF THE HEART**

**Um estudo da representação da palavra *coração* no sistema conceitual das línguas inglesa e portuguesa através de expressões metafóricas convencionais**

Dissertação apresentada como requisito parcial à obtenção do grau de Mestre. Curso de Pós-Graduação em Letras, Setor de Ciências Humanas, Letras e Artes, Universidade Federal do Paraná.

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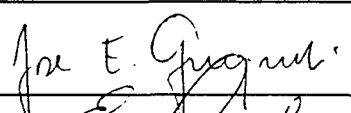
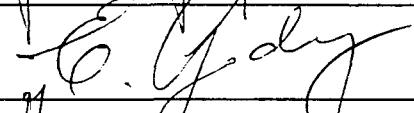

## PARECER

Defesa de dissertação da Mestranda GISELE WERNECK DIVARDIN, para obtenção do título de **Mestre em Letras**.

Os abaixo assinados José Erasmo Gruginski, Elena Godoi e Gertrud Friedrich Frahm argüíram, nesta data, a candidata, a qual apresentou a dissertação:

**“UNLOCKING THE SECRETS OF THE HEART: UM ESTUDO DA REPRESENTAÇÃO DA PALAVRA *CORAÇÃO* NO SISTEMA CONCEITUAL DAS LÍNGUAS INGLESA E PORTUGUESA ATRAVÉS DE EXPRESSÕES METAFÓRICAS CONVENCIONAIS”.**

Procedida a argüição segundo o protocolo aprovado pelo Colegiado do Curso, a Banca é de parecer que a candidata está apta ao título de **Mestre em Letras**, tendo merecido os conceitos abaixo:

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**Para**

**Meus pais Zilá e Miguel,  
meu marido César  
e meus filhos Mariana e Bruno**

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## **ABBREVIATIONS USED IN THE DISSERTATION**

AE	=	American English
BP	=	Brazilian Portuguese
L&J	=	Lakoff and Johnson
sm	=	someone
sth	=	something
a .c.	=	alguma coisa
a .	=	alguém
R.	=	revista
J.	=	jornal
MCON	=	Microconcord
---	=	informação não obtida

## RESUMO

Baseado na teoria conceitual de Lakoff & Johnson (1980), nosso estudo analisa expressões metafóricas convencionais com a palavra *heart*, em inglês, e *coração* em português, com o objetivo de identificar a representação do coração como parte do corpo no sistema conceitual das duas comunidades linguísticas.

Foram identificadas onze metáforas conceituais: O CORAÇÃO É UM RECIPIENTE PARA AS EMOÇÕES; O CORAÇÃO É UM RECIPIENTE (MORADA) PARA AS PESSOAS QUE AMAMOS; O CORAÇÃO É A SEDE DA CORAGEM (DETERMINAÇÃO); O CORAÇÃO É UM OBJETO VALIOSO; A VERDADE ESTÁ NO CORAÇÃO; O CORAÇÃO É O EPICENTRO DAS EMOÇÕES; ANGÚSTIA EMOCIONAL É DOR OU DESCONFORTO INFLIGIDO AO CORAÇÃO; CORAÇÃO VS CABEÇA – ALTERNATIVAS DUM DILEMA; O CORAÇÃO É O CENTRO; O CORAÇÃO É A SEDE DA MEMÓRIA; O CORAÇÃO É A PESSOA.

Todas as metáforas estão presentes nas duas línguas, num total de 238 expressões em inglês e 218 em português.

Os resultados gerais mostram que as duas línguas sistematizam de forma semelhante os conceitos estudados, embora a lexicalização em inglês seja mais produtiva.

## ABSTRACT

Based on Lakoff & Johnson's conceptual theory (1980), our study analyzes conventional metaphoric expressions with the word *heart* in American English and *coração* in Brazilian Portuguese with the aim to identify the representation of this word in the conceptual system of both linguistic communities.

We have identified 11 conceptual metaphors: THE HEART IS A CONTAINER FOR EMOTIONS; THE HEART IS A CONTAINER (DWELLING) FOR THE BELOVED; THE HEART IS THE SEAT OF COURAGE (DETERMINATION); THE HEART IS A VALUABLE OBJECT; TRUTH IS IN THE HEART; THE HEART IS THE EPICENTER OF EMOTIONS; EMOTIONAL DISTRESS IS PAIN OR DISCOMFORT INFLICTED TO THE HEART; HEART VS HEAD – ON THE HORNS OF A DILEMMA; THE HEART IS THE CENTER; THE HEART IS THE SITE OF MEMORY; THE HEART IS THE PERSON.

All metaphors are present in both languages, totaling 238 expressions in English and 218 in Portuguese.

The overall results show that both languages systematize similarly the concepts studied, although there is more lexicalization in English.

## INTRODUCTION

This dissertation investigates conventional metaphoric expressions with the word *heart*, in English, and *coração*, in Portuguese, with the aim to identify the function of the heart in the conceptual system of both linguistic communities.

Metaphor was for many years regarded as a piece of rhetoric with a poetic function that resulted from a conscious and creative process with the purpose to substitute a literal expression. This idea of metaphor as a mere substitute for a literal expression is looked upon as reductionist nowadays because, as studies show, our everyday language is rife with expressions that, at first sight, do not seem metaphorical at all.

It is believed that the role of metaphor in language is so important that “if figurative language were systematically eliminated from our data base, little if any data would remain” (LANGACKER, 1987). Metaphor is ubiquitous and examples are found in different semantic fields that range from arts, music to even scientific language that is usually thought of to be strictly literal (CORACINI, 1991, p.133).

Despite the fact that metaphor has been an object of study for many years, none of the theories put forward seems to have been able to define metaphor in a satisfactory way.

In the 80's, however, the linguist George LAKOFF and the philosopher Mark JOHNSON in a book called "Metaphors We Live By" came up with a conceptual theory of metaphor that transcends language. They claim that metaphor is not only a linguistic phenomenon but it is also part and parcel of our conceptual system. Along this line of reasoning, linguistic expressions are seen as surface forms of conceptual metaphors that are generated from the experiences of man with his own body in relation to the physical and cultural environment he happens to live in.

The theory put forward by LAKOFF & JOHNSON should therefore be regarded as a watershed in the studies about metaphor because it not only redefined its concept but also broadened its field range. Thus, metaphor has been put into a new multidisciplinary perspective and became the *locus* of psychology, anthropology and philosophy (BOWLES, 1997, p.177).

LAKOFF & JOHNSON claim that linguistic metaphors are a means by which one can have access to our conceptual system which is a result of our experience with our own body and the world.

Therefore, it is not surprising that a great deal of expressions with the parts of the human body are in our vocabulary, and despite the fact that the lexical item *heart/coração* is used in many different contexts in our everyday life, its metaphoricity very often goes unnoticed: *Throw yourself heart and soul into a project; I wanted with all my heart to attend their wedding; Ter ódio no coração; Ter outra pessoa no coração.*

In what respects its composition, the dissertation is divided into 4 (four) chapters.

Chapter One, *A heart-to-heart talk on metaphor*, addresses important points of the complex subject matter metaphor, concentrating on the following topics: the ubiquity of metaphor; the lexical make-up; conventional versus original metaphors; the functions of metaphor; a brief outline of different theories on metaphor; the body as a source of metaphors and metaphors of the heart.

Chapter Two, *The heart of the methodology*, outlines the purpose of the dissertation and establishes methodological procedures and considerations about the corpus.

Chapter Three, *Unlocking the secrets of the heart*, contains the eleven conceptual metaphors under which 456 metaphoric expressions with the word *coração* in BP and *heart* in AE fit into. They are the following: THE HEART IS A CONTAINER which characterizes the concept container as well as marks the beginning of the analysis of the two first conceptual metaphors – THE HEART IS A CONTAINER FOR EMOTIONS and THE HEART IS A CONTAINER (DWELLING) FOR THE BELOVED – in which the heart is conceptualized as a container for emotions and as well as for those people who are the object of our love and affection, respectively.

THE HEART IS THE SEAT OF COURAGE (DETERMINATION) conceptualizes the heart as the place where courage is located;

THE HEART IS A VALUABLE OBJECT characterizes the heart as a physical entity that comes to symbolize romantic love;

TRUTH IS IN THE HEART characterizes the heart as a place where our true self is;

THE HEART IS THE EPICENTER OF EMOTIONS discusses the aspects of the heart that are affected by different emotions that come to stand for the emotion itself;

EMOTIONAL DISTRESS IS PAIN OR DISCOMFORT INFLICTED TO THE HEART regards the heart as the recipient of emotional pain;

HEART VS HEAD – ON THE HORNS OF A DILEMMA discusses the distinction and incompatibility between the head, which corresponds to our intellectual nature, and the heart, our emotional nature;

THE HEART IS THE CENTER characterizes the heart from the point of view of its physical centrality;

THE HEART IS THE SITE OF MEMORY characterizes the heart as a place where emotionally charged memories are stored;

THE HEART IS THE PERSON discusses the conception of the heart as the site of a person's character, nature that comes to stand for the person itself.

And finally, Chapter 4, *The heart of the matter*, which makes final considerations about the results obtained.



## CHAPTER ONE

### A HEART-TO-HEART TALK ON METAPHOR

David CRYSTAL (1992, p.135) defines figurative language as “an expressive use of language where words are used in a nonliteral way to suggest illuminating comparisons and resemblances”. In doing so, according to FARACO & MOURA (1998, p.572), one manages to draw people’s attention not only to the content of a message but also have them reflect upon the language used. The following pair of sentences is meant to illustrate the difference between a sentence that simply aims at conveying a message by means of literal language (refers to the usual meaning of a word or phrase, CRYSTAL, 1992, p.135 ) and a sentence that does so by means of figurative language:

*As poças d’água no chão refletem pedaços do céu.*

*As poças d’água são um céu quebrado no chão. (Mário Quintana)*

Figurative language, which is commonly divided into figure of speech or tropes and figure of thought (a distinction which is not entirely clear), has been described in

terms of categories, and among them are simile, metaphor, personification and metonymy.

Metaphor (from the ancient Greek verb *metapherein*, to carry over, transfer), the object of this study, as defined by ASHER (1994, p.2542) is “a trope in which one thing is spoken of as if it were some other thing” or “a figure of speech in which a term is transferred from the object it ordinarily designates to an object it may designate only by implicit comparison or analogy” (MORRIS, 1979, p.825) - e.g., “The moon is a sickle”.

Despite the fact that the first studies about metaphor date back to the Old times with Aristotle (384-322 a.C.), it was only in this century that metaphors were regarded as a significant part of language because for many centuries they were looked upon as something which pertained to the literary realm, widely used in poetry, rather than a significant part of language, “...an elaborate product of creative imagination for rhetorical and aesthetic purposes, a simple creative option to a literal form of discourse; in short, a matter of pure language” (BOWLES, 1995, p.10) as in the sentence *She bloomed into an utterly beautiful creature* (DEIGNAN, 1995, p.132) where the verb *develop* was substituted for its non-literal counterpart *bloom* for aesthetic reasons. This is what classical theorists have referred to as metaphor.

During the 60's, linguists and psychologists relegated semantics to a secondary role due to their interest in Chomsky's Generative Transformational Grammar and little contributed to the study of metaphor (HONECK, 1980, p.37) that was then regarded “as a fringe phenomenon hard to fit into a semantic-logical approach to language” (DIRVEN, 1985, p.85) or in the words of Chomsky “a

linguistic annoyance – almost a mistake – to be dealt with when the more regular aspects of language were fully resolved” (POLLIO, 1980, p.159).

In the 70's and 80's, however, scholars became deeply interested in the processing of information which very much contributed to the development of theories that laid the groundwork for a more cognitive, interdisciplinary vision on metaphor that came to be seen as a mode of reasoning rather than “a stylistic device for embellishing discourse” (KATZ et al., 1998, p.120). According to HONECK (1980, p.39) there were conferences - *Metaphor and Thought* in 1977 - (NUESSEL, 1991, p.38), symposia, many books - *Metaphor and Thought* edited by Ortony in 1979 (ibid, 1991, p.38) that has later been revised and to which six new chapters have been added, articles and journals - *Metaphor and Symbolic Activity* in 1986 (ibid, p.38) - were published on metaphor in different fields of study such as philosophy, psychology, linguistics, anthropology, sociology and psychoanalysis that discussed its definition as well the processes involved in its creation and understanding.

## 1 THE UBIQUITY OF METAPHOR

POLLIO in 1970 (apud DANESI, 1989, p.521) conducted a research that revealed that most speakers of English produce about 7,000 conventional metaphors (to be explained later on) and 3,000 novel ones a week. In another research, POLLIO et al. (apud GLUCKSBERG, 1989, p.126) examined transcripts of psychotherapeutic interviews, various essays, and the Kennedy-Nixon debates, and they found that people used 1.80 novel metaphors and 4.08 frozen metaphors per

minute of discourse what amounts to 4.7 million novel metaphors and 21.4 million frozen ones over a 60-year adult life span, assuming that people engage in conversation an average of 2 hrs a day.

Such numbers demonstrate how pervasive this linguistic phenomenon is and suggests that "...if people were limited strictly to literal, propositional speech, the process of communication would be seriously handicapped" (BOWLES, 1995, p.21).

Our language is rife with metaphors and their use is so common that they often go unnoticed (COHEN, 1979, p.5). Even scientific language, that is regarded by most people as being essentially literal, is also rich in metaphors (AITCHISON, 1987, p.145). For example, theories are thought to be buildings, and so we talk of foundations, frameworks. "Base" and "superstructure" are concepts in Marxism, and even Nietzsche, Derrida, Michel Foucault have shown that philosophy discourse is full of metaphors (SARUP, 1993, p.47). PYLYSHIN (1973, p.8) goes as far as saying that "virtually all theoretical ideas in science derive from some relatively familiar metaphor", and among them are "the mind is a computer", "an atom is a solar system" (HOFFMAN, 1980, p.393) and , "the nervous system is a telephonic organization" (EMBLER, 1964, p.114).

Many linguists also agree that metaphor is the basic means of extending the lexicon (DIRVEN, 1985; POLLIO et al., 1990, p.154) because there are certain things which can only be verbalized by means of metaphors. Consequently, they become conventionalized and enter common usage so that "today's metaphor is tomorrow's literal sense" (MOORE apud NUESSEL, 1991, p.39). The words *blasted*, *bombed*, *ripped*, *shredded*, all derivative of words meaning destroyed or torn, that have all taken on the meaning of *drunk* among American teenagers (GIBBS Jr., 1994,

p.266), represent a good example of enlargement of the lexicon through metaphors. The language spoken among Brazilian teenagers (slang) is also a good source of words that demonstrate that metaphor plays a significant part in the development of vocabulary: fillet as in *"Ela é um fillet"* or its possible conventional English equivalent *"She's a Deluxe Burger/Supreme Burger"* where either *fillet* or *Deluxe burger/Supreme Burger* have come to mean "attractive".

## 2 THE LEXICAL MAKE-UP

The fact that most of the examples found in literature to illustrate metaphor are "in the form of the predicate construction "A is B" as in Man is a wolf (DIRVEN, 1985, p.87), "Man is a worm" (HESTER apud JOHNSON, 1980, p.54), "Man is a lion" (CORACINI apud LIMA, 1995, p.6) "Ele é um leão" (FARACO & MOURA, 1998, p.581) misleads us into thinking that metaphor is only present at the sentential level and in the form described above. The reason, I suspect, for writers to draw on sentences that most often make use of a be-predication is that the relation between the vehicle and the tenor (to be defined later on) is more easily demonstrated. Therefore, they prefer to keep to simple sentences, as the ones shown above, rather than trying their hands on more elaborate examples in detriment to clarity.

DIRVEN (1985, p.88-94) says, however, that we cannot forget that metaphors are "...operative at various levels of language structure and linguistic units, and not just at that of the sentence" and distinguishes between sound, word, phrase/sentence and discourse metaphors.

NEWMARK (apud BOWLES, 1995, p.16) classifies metaphor into two classes: “one-word metaphors (a sunny girl) and complex metaphors, which range from two or more words or idioms (...) through nearly all the proverbs to complete poems...”

### **3 CONVENTIONAL VERSUS ORIGINAL METAPHORS**

Conventional metaphoric expressions such as metonymies, idiomatic expressions, proverbs, popular sayings, clichés, ready-made, pre-fabricated sentences are labeled conventional (CASAD, 1989, p.393) because they are expressions adopted by the people who speak the language and are, for this reason, eventually recorded in dictionaries . They are also called dead (GIBBS Jr., 1994, p.268); frozen (NUESSEL, 1991, p.40) because they have lost their flavor of metaphor due to the process of institutionalization and are now stored in our mental lexicon as ready-made chunks that have lost much of their vividness and therefore no longer evoke any of the creativity with which metaphor is so readily associated. The idea, however, that slang, clichés, idioms, and proverbs are dead metaphors has been contested by GIBBS Jr.(1994, p.265-318).

Original metaphors, also called living/vivas/novas/não convencional (OLIVEIRA, 1997, p.247); fresh (HELMER, 1972, p.7); imaginative/creative (NOTH, 1985, p.5), are, on the other hand, and as the various names suggest, newly created metaphors whose meaning reflects the choice of a single person and therefore calls for an interpretation because their meaning has not entered common usage. OLIVEIRA (1997, p.247-273) brings two sentences that allow us to see very clearly

the distinction between conventional and original metaphors: “Maria é um anjo” (Mary is an angel) and “A manhã é uma esponja” (The morning is a sponge) where the meaning of the former is systematic and the latter is largely dependent on the interpreter whose possible interpretations are, among other things, limited by the context in which the metaphor makes itself present.

#### 4 THE FUNCTIONS OF METAPHOR

In addition to enriching the expressiveness of utterances, metaphors also make it possible to talk about abstract concepts such as emotions, mental processes and events, which usually put a strain on our human cognition when it comes to their verbalization, in terms of more concrete concepts. This directionality from the abstract to the concrete in the metaphorical process is easily explained by the fact that our human cognition deals more readily with concrete things than with abstractions. What follows are a few examples from both AE and BP (BOWLES, 1995, p.24-25) that illustrate this pattern in which metaphors function as bridges that link abstract domains to more concrete ones.

ANNOYANCE	- for sm to be a pain in the neck a . é um pé no saco
INSANITY	- to have a screw loose ter um parafuso a/de menos
ANXIETY	- to be in a cold sweat suar frio
ANGER	- for sth to make one's blood boil a . c. faz ferver o sangue

## 5 THEORIES ON METAPHOR

Due to its complex nature, metaphor has inspired the formulation of many and different theories that purport to lay bare its nature and mechanism in a systematic way. The following theories are among the most widely held, though they certainly are not the only ones.

### 5.1 THE SUBSTITUTION VIEW

According to this view a metaphorical expression is regarded as a mere substitute for some equivalent literal expression that has the same meaning (HONECK, 1980, p.32), e.g., *Their marriage turned sour and now they want to divorce* (DEIGNAN, 1995, p.121) in which *turn sour* is a substitute for *became less happy, enjoyable*.

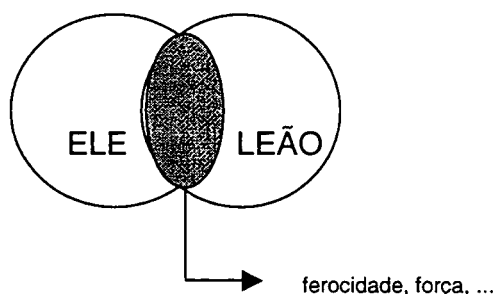
In a nutshell, “metaphors were regarded to be nothing more than a fancy way to say something that could have been said more simply and straightforwardly” (GLUCKSBERG, 1989, p.126).

### 5.2 THE COMPARISON VIEW

The large majority of definitions in most reference books conform to this view, which is called the standard comparison view (Webster’s Ninth New Collegiate



Dictionary, 1987; ERNANI & NICOLA, 1994, p.84; CEGALLA, 1996, p.543; FARACO & MOURA, 1988, p.53; FARACO & MOURA, 1998, p.580; LIBERMAN & FOSTER, 1968, p.70), according to which metaphor is a process in which one attributes to a person or something a quality that is not logically inherent to them. It is a transfer of meaning from one term to another based on similarities that the speaker finds between the two things being compared. It is therefore a subjective comparison because it is based on personal feelings rather than on facts. In their attempt to point out the comparative function of metaphor, FARACO & MOURA (1998, p.580) resort to a drawing where a comparison between a person and a lion is made:



Picture 01

The intersection of the two elements on the drawing marks the common points between the two beings and justifies the metaphor.

They claim that metaphor is a comparison (simile) in which a linguistic element that provides a link between the terms is missing:

Comparison	Metaphor
He is brave like a lion.	He is a lion.

The comparison view is very much in consonance with the ancient notion of metaphor that goes back to Aristotle who defined metaphors “as comparisons that lack explicitly comparative phrasing” (BOWLES, 1995, p.10). “It is a simile in disguise as it involves no overt comparative wording, and it often has the form “An A is a B” (MARSCHARK et al., 1983, p.19). By overt comparative wording they mean the literal set of relevant similarities that might exist between A and B and which are not stated in the sentence. *She is a flower*, for example, is meant to be understood as the literal proposition *She is a flower in being beautiful, delicate and so on*. Although the words beautiful and delicate, which are only some possible similarities shared between the girl and the flower, are not explicitly present in the sentence, they are the intended literal meaning by the speaker. Our ability to process the metaphor depends on our seeing that there is some similarity between , for example, a flower and a girl.

According to JOHNSON's taxonomy (1987, p.67), the comparison view falls into the category of theories called “literal-core theories” because of its objectivist orientation in which it is believed that “there is an objective reality, and we can say things that are objectively, absolutely, and unconditionally true and false about it (...) only if they use language that is clearly and precisely defined, that is straightforward and direct, and that can fit reality” (LAKOFF & JOHNSON, 1980, p.187). Literal concepts and propositions are of much importance to objectivists due to their belief that things in the world must be described correctly with clear and precise words that

fit reality. Therefore, metaphorical utterances must be paraphrased literally to be meaningful as in *She is a flower in being beautiful and delicate*.

It follows that the comparison theory is regarded as “a special case of the substitution view” (BOYD, 1979, p.357) or as “a subset of the substitution model” because meaning derives from a paraphrase (BLACK apud NUESSEL, 1991, p.42).

It goes without saying therefore that this view is “the most traditional and still largely valid theory on the nature of metaphor” (BOWLES, 1995, p.11).

### 5.3 THE INTERACTION VIEW

The interaction view can be traced to the beginning of this century with Stahlin, followed by Carnoy, Buhler (MOOLJ, 1976, p.73) and Richards, who introduced in 1936 the interaction model, that was in the early 1960's refined by Black (apud HONECK, 1980, p.31).

According to RICHARDS (apud MURPHY, 1996) verbal metaphors have three parts: a topic, which is the entity being talked about, the vehicle, which is the metaphoric material being predicated of the topic, and the ground which is the implicit connection between the topic and the vehicle. For example, in *Lee is a block of ice*, *Lee* is the topic, *block of ice* is the vehicle, and the ground is that blocks of ice have a cold temperature which should be interpreted in terms of emotional unresponsiveness.

Unlike the comparison view, the interaction theories claim that a metaphor is the result of an interaction, and not a comparison, between its terms (LIMA, 1995, p.6).

BLACK (apud HONECK, 1980, p.32) believes that a metaphorical statement has two distinct subjects – a principle and a subsidiary one, e.g. in the sentence *The man is a chicken*. The interaction takes place when the principal subject – man – is seen through the filter of the subsidiary subject – chicken. The meaning of the sentence emerges when the two subjects transfer to one another their inherent features, thus creating a relation between them. The quality of cowardice from the chicken is transferred to the man who, in turn, transfers other properties to the chicken such as that of a living creature.

From an interaction perspective metaphors, “are psychologically more interesting and cognitively more stimulating as they demand the drawing of inferences and the resolution of implications which are often subtle” (BOWLES, 1995, p.13). Their understanding calls for more than an imaginative grasp of the common properties between the terms as was suggested above. It involves a “click of comprehension” (JOHNSON, 1980, p.54) or a “eureka effect” (ORTONY et al., 1978, p.923) that cannot be propositionally stated without some loss of its cognitive content because it is a level not governed by rules (JOHNSON, 1980, p.55).

The straightforwardness of these definitions are quite seductive, but as ORTONY et al. (1978, p.920) put it “metaphors may be easy to recognize but they are difficult to define” because an all-encompassing definition will be required so that it will not only prove adequate for the purposes of lexicographers, but also for psychologists and theoretical linguists that are concerned with different aspects of this linguistic phenomenon (ORTONY, 1980, p.69). Dictionary definitions “...merely

hint at some of the most salient properties of the figure of speech we label metaphor” (NUESSEL, 1991, p.39).

It is important , however, to point out that although none of the theories described above has been able to address in any definitive fashion the multiple dimensions regarding the nature and mechanisms of metaphor, they have certainly shed light upon different but complementary aspects in the study of metaphors that laid the groundwork for other studies. A reluctance to acknowledge the importance of these theories amounts to “throwing out the baby with the bath water”, to put it bluntly.

#### 5.4 THE EXPERIENTIALIST VIEW

In 1980, the American linguist George LAKOFF and the philosopher Mark JOHNSON published the book “Metaphors We Live By” that marks the entrance of cognitive linguists into metaphor studies. In their work, metaphor vaults from a “figure of speech” to a “figure of thought” and, as a result of this, figures of speech have just come to mean surface manifestations of such metaphorical figures. To make this differentiation clearer, they have coined the term *linguistic metaphor* (this is what the word metaphor referred to in the old theory) for the verbal manifestations of what they started calling *conceptual metaphors* – a metaphor as an idea in discourse from which some linguistic metaphors can derive (STEEN, 1994, p.6-7). As a direct consequence of this, they claim that it is possible to investigate the underlying conceptual structures of abstract concepts such as love, time, argument

and ideas by carefully analyzing numerous linguistic expressions that are usually used to talk about them because language is known to reflect our conceptual system, i.e., “the way we understand the world deep inside” (BOWLES,1997, p.174), that, according to them, is, to a great extent, metaphorically structured, that is, one mental domain is conceptualized in terms of another. Thus, the word metaphor has taken on a different meaning in contemporary research, i.e., a “cross-domain mapping in the conceptual system” (LAKOFF,1993, internet).

Their theory has been the basis for many studies in different areas such as in the teaching of a foreign language (LOW, 1988; PONTEROTTO, 1994; THORNBURY, 1991; McLENNAN, 1994; LAZAR,1996; LENNON, 1998; KÖVECSES & SZABÓ, 1996; DEIGNAN et al., 1997), in discourse analysis (CORACINI, 1991), in anthropology (KEESING, 1985) and in psycholinguistics (GLUCKSBERG et al.,1993; GIBBS Jr.,1994; GIBBS Jr. et al.,1989).

What follows is a summary of the main points discussed in the book, *Metaphors We Live By* (LAKOFF & JOHNSON,1980), that has become something of a classic reference among people interested in metaphor.

According to the objectivist tradition, we understand the objects in the world in terms of categories and concepts. The concept of a rock, for example, as something solid, hard and dense is primarily based on its inherent properties independent of any human beings whose judgment is not reliable because it is subject to illusions, errors of perception, emotions, and personal and cultural biases. As to categorization, where things are grouped together taking into account the similarities shared by all the members of the category, the criterion is the same, that is, the inherent properties of the objects for the same reasons above mentioned. This objectivist view with

respect to things is also carried over into language which is expected to describe reality in an objective and clear way. Consequently, metaphor and other kinds of figurative language should be avoided at all costs because their meanings are not clear, do not have a referent in the real world and, above all, express a subjective judgment of individual people, which represents an impediment to the objective, unconditional, absolute truth that objectivism so adamantly searches for.

Subjectivism, on the other hand, attaches a lot of importance to subjective individual judgements for believing they are our best guides for action and that truth can only be attained through imagination without any interference from the outside world (ibid, p.192). There is not one correct "God's- Eye-View" about what the world is, and reality is dependent on the beliefs of any particular people.

According to LAKOFF & JOHNSON (henceforth L&J), "what the myths of objectivism and subjectivism both miss is the way we understand the world through our interaction with it" (ibid, p.194) and this is what their experientialist view purports to provide. They set forth a middle-of-the-road theory, so to say, that rejects the two extremes advocated by the two former views.

They disagree that concepts are entirely defined in terms of inherent properties of things but believe they are defined primarily in terms of interactional properties based on our human perceptual system. "The kind of conceptual system we have is a product of the kind of beings we are and the way we interact with our physical and cultural environment" (ibid, p.19).

In the experientialist view, linguistic meaning is not divorced from the human conceptual system and the extensive knowledge about the world that speakers from the same linguistic community share.

In the book, they argue that “metaphors as linguistic expressions are possible precisely because there are metaphors in a person’s conceptual system” (ibid:6). In other words, “metaphor is possible in language because it is present in the mind” (PONTEROTTO, 1994), and they play a significant role in the structure of our conceptual system.

By saying this, they break away with the traditional view that regarded metaphor as a merely linguistic expression for artistic, ornamental, aesthetic purposes that was independent of any conceptual system.

“A metaphor, in this “experiential” sense, is a process by which we understand and structure one domain of experience in terms of another domain of a different kind” (JOHNSON 1987, p.15), i.e., metaphor is indirect understanding.

The point they try to make is that metaphorical expressions reflect conceptual metaphors that, in turn, emerge from our experiences with our own body and with our physical and cultural world.

These conceptual metaphors, which “we are hardly conscious of” (ibid:5), are reflected on our conventional way of talking about things, be it by means of what is traditionally regarded as metaphorical language as in *He is a peach of a boy* in which the word *peach* is not used in its literal sense or by language which is regarded, in the traditional view, to be literal (scholars have not come to a satisfactory conclusion as to what is literal and what is metaphorical language, and since it would take us too far afield to summarize the main ideas put forward with this purpose and this issue seems immaterial to the present work, it suffices to say that the literal sense of a sentence is its commonest meaning), i.e. “We have arrived at a disturbing conclusion” (L&J, 1980, p.90). As it will be shown later, these conceptual metaphors,



which are “one of the most basic mechanisms we have for understanding our experience” (ibid, p.211) and are a different kind of categorization, bring together many linguistic expressions that are apparently unrelated under one single conceptual metaphor, or, in their own terminology, conventional metaphorical concept that is believed to be able to capture the idea (conceptual metaphor) that is constant, applicable to all the linguistic expressions. It is referred to as conventional because it is not restricted to one single expression but it continues to participate in the process of creating more expressions. L&J, let it be pointed out, are only interested in linguistic metaphors insofar as they are instantiations of a particular conceptual metaphor as in *We have arrived at a disturbing conclusion, We will proceed in a step-by-step fashion, We have set out to prove that bats are birds* that are instances of the conceptual metaphor AN ARGUMENT IS A JOURNEY (L&J, 1980, p.90).

Another important point discussed by L&J in their book is that of literal versus metaphorical language.

Their position regarding the distinction between literal and metaphorical/figurative language is wonderfully summarized by PONTEROTTO (1994, p.3): “Lakoff and Johnson undermine the very basis of the literal/figurative distinction in language. They demonstrate that metaphor is not a “special” use of language but pervades all interaction”. With this in mind, one can more easily understand the reason they mostly avail themselves of linguistic items which are not considered to be metaphorical at all from the point of view of the traditional literature on metaphor, to demonstrate that our conceptual system is metaphorically structured, and that metaphors are not only a matter of language, but of thought as well.

Therefore “two levels of metaphor are distinguished: conceptual metaphors and linguistic metaphors” (DEIGNAN et al., 1997, p.352). Metaphor is “... no longer considered to be a simple linguistic figure. Instead, it turned out to be considered a fundamental cognitive operation” (ZANOTTO, 1995, p.241).

Since our conceptual system is something we have no direct access to, L&J make use of something palpable, tangible such as linguistic expressions to gain access to it because they are believed to be “the spoken and written realizations of a conceptual metaphor” (DEIGNAN et al., 1997, p.352). For example, in the case of ARGUMENT IS WAR (conceptual metaphors are represented in upper case when referred to in writing), examples of linguistic metaphor include *Your claims are indefensible; His criticisms were right on target and He shot down all of my arguments* (L&J, 1980, p.4).

According to L&J, we have three different metaphorical concepts: conceptual metaphors, orientational metaphors and ontological metaphors.

Before we talk about each of them separately, let us now, in a nutshell, talk about two key notions in L&J’s theory: understanding and experiencing. They distinguish between direct and indirect understanding.

Direct understanding occurs when we understand things “directly from our direct physical involvement as an inseparable part of our immediate environment” (p.176). As examples of direct understanding are the concepts of objects, substance and container.

Indirect understanding, on the other hand, takes place when we have to make sense of more abstract aspects of our experience which cannot be fully understood in their own terms, such as human emotions, states, causation and mental activities,

and for this reason resort to another more concrete mental domain. Understanding indirectly is understanding via metaphor.

Thus, according to them, those concepts that are comprehended indirectly, that is, via metaphor are metaphorical and those that are not are called literal. By saying so, they redefine the old literal-metaphorical distinction in language.

Now that a distinction between direct and indirect understanding has been made, let us talk about the classification system of metaphorical concepts developed by L&J.

## CONCEPTUAL METAPHORS

Conceptual metaphors are also referred to in the book as structural metaphors, conceptual formulas, metaphorical concepts or simply formulas (BOWLES 1995, p.40).

These conceptual metaphors partially connect elements from an abstract, less well-delineated domain (argument, anger, love, pride etc.) and a more physical, familiar domain (war, fire etc.). This directionality from a more concrete domain (source) to a less concrete one (target) is due to the fact that we are usually more acquainted with the dimensions of experience of the former. This link between “two otherwise independently existing conceptual domains” (KÖVECSES & SZABÓ, 1996, p.332) allows us to use terms from one domain of experience (war) to talk about another (argument) as in *He attacked every weak point in my argument; I demolished*

*his argument; If you use that strategy, he'll wipe you out; He shot down all of my arguments* (L&J, 1980, p.4).

## ORIENTATIONAL METAPHORS

Unlike the conceptual metaphor where one concept is metaphorically structured in terms of another, the orientational metaphor organizes a whole system of concepts with respect to one another by means of the following spatial orientation: up-down, in-out, front-back, on-off, deep-shallow and central-peripheral.

### HAPPY IS UP/SAD IS DOWN

- I'm feeling up.
- My spirits rose.
- You're in high spirits.
- I fell into depression.

### HEALTH AND LIFE ARE UP/SICKNESS AND DEATH ARE DOWN

- He's in top shape.
- As to his health, he's way up there.
- He came down with the flu.
- He dropped dead.

The metaphorical concepts are systematized one in relation to the other so that there is coherence among them. For example, HAPPY IS UP, HEALTH IS UP are coherent with the more general metaphor GOOD IS UP.

“Orientational metaphors are rooted in physical and cultural experience; they are not randomly assigned” (ibid, p.18), which means that, despite the fact that these spatial notions result from our experiences with our bodies and the world where we live, they are not necessarily the same across cultures.

L&J (ibid, p.19) say that “no metaphor can ever be comprehended or even adequately represented independently of its experiential basis” and give a suggestive physical basis for some of the orientational metaphors. For example, the fact that humans and most mammals sleep lying down and stand up when they awake generates the metaphors CONSCIOUS IS UP/UNCONSCIOUS IS DOWN; the drooping posture that typically accompanies sadness and depression and the erect posture that goes with a positive emotional state generates HAPPY IS UP/SAD IS DOWN; physical size is usually a sign of physical strength, and the fact that the victor in a fight is typically on top generates HAVING CONTROL or FORCE IS UP/ BEING SUBJECT TO CONTROL or FORCE IS DOWN (ibid, p.15-17).

## ONTOLOGICAL METAPHORS

Some of our experiences – events, activities, emotions, ideas, etc. - are understood in terms of objects and substances which allow us to treat them either as

discrete entities or as substances that can be categorized, grouped and quantified.

By doing so we can “... deal rationally with our experiences.” (ibid, p.26).

#### MIND IS A MACHINE

- My mind just isn't operating today.
- I'm a little rusty today.
- He broke down.
- Boy, the wheels are turning now.

Because “viewing a nonphysical thing as an entity or substance does not allow us to comprehend very much about it” (ibid, p.27), ontological metaphors are usually further elaborated, as the example above shows:

#### THE MIND IS A BRITTLE OBJECT

- The experience shattered him.
- I'm going to pieces.
- His mind snapped.
- She is easily crushed.

#### INFLATION IS AN ENTITY

- Inflation is lowering our standard of living.
- We need to combat inflation.
- Buying land is the best way of dealing with inflation.
- If there's much more inflation, we'll never survive.

Personification is the most obvious form ontological metaphors can take on

and it makes it possible for us “to make sense of phenomena in the world in human terms” (ibid, p.34). As BOWLES (1995, p.42) points out, this concept – personification – is not new, but it is “...usually associated with literary creation as a figure of speech in which a thing, a quality or an idea is represented as a person”.

Another very productive form that ontological metaphors can take on is that of a container. Because it constitutes a very important concept for this dissertation, it will be discussed later on in more detail under THE HEART IS A CONTAINER.

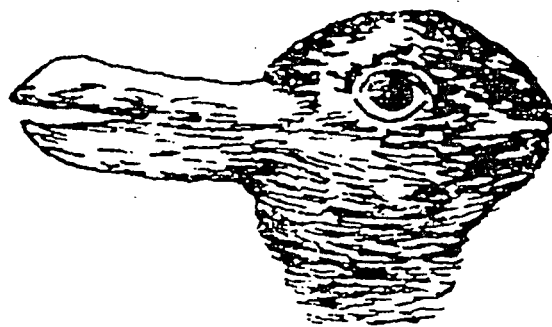
L&J also suggest that metaphors are “self-fulfilling prophecies” (1980, p.156) because they create realities that may be a guide for future action and they, in turn, reinforce the power of the metaphor to make experience coherent.

As a means of exemplification of this phenomenon, they resorted to the War metaphor used by President Carter when faced with the energy crisis. His dealing with the situation as if it were a war generated a series of entailments that were reflected on the language he used to talk about the crisis: “enemy”, a “threat to national security” which called for “setting targets”, “calling for sacrifices” and so on.

Our lives are packed with examples in which metaphors create reality and they, in turn, reinforce it. An analysis of the language used in Brazil to talk about “vestibular” (an entrance examination required by Brazilian universities) leads us to believe that it is an example of a metaphorically structured concept in which one of the source domains is that of a WAR: *A **batalha** do vestibular vai começar; Vamos preparar as nossas **armas** e planejar as **estratégias**; Não podemos sair **derrotados**; O período que antecede ao vestibular exige **sacrifícios**, mas só assim conseguiremos **conquistar** uma vaga na universidade; Logo após a divulgação dos resultados, comemoraremos a **vitória**.* From this we can conclude that “...language

does not simply reflect reality but helps to constitute it.” (SARUP, 1993, p.47).

JOHNSON (1987, p.129-137) also brings an interesting example that not only corroborates the fact that metaphors create reality but also that they can constrain our reasoning. Although this is not an example taken from the book in question, it is consonant with the ideas expressed in it. Hans Selye, the founder of modern stress research, was not successful in pinpointing the underlying cause of a cluster of symptoms described by his patients (coated tongues, aches and pains in the joints, intestinal distress, skin rash, etc.) until he managed to move from the dominant metaphorical concept THE BODY IS A MACHINE to that of BODY AS HOMEOSTATIC ORGANISM. While the former entails, among other things, that diagnosis as well as treatment requires that we locate and treat specific faulty units in the body, the latter entails that some symptoms are brought about by the body's attempt to restore its former balance. This change in his understanding set him free to look at things from a different perspective. This state of affair in which a person has to break away from one paradigm so as to have a fresh look at reality can be compared to that of a person who is asked whether he sees the duck or the rabbit in Picture 02. Once your mind is fixed on one idea – that of the rabbit or the duck - it is very difficult to look at it in a new way.



Picture 02



Another important point discussed by L&J is the distinction between metonymy and metaphor.

While metaphor is a “device for seeing something in terms of something else” (BURKE, 1941) as in *For what is death but an eternal sleep?* where death is conceived of in terms of sleep (LAKOFF & TURNER, 1989, p.19), metonymy has a referential function in which the two terms stand in a relation of: the part for the whole, the object for the user, the place for the event, the producer for product, the face for the person etc (L&J, 1980, p.35-40).

Although they are two different kinds of figurative language, the word metaphor has been used by some authors (ORTONY et al., 1978, p.920; JOHNSON & MALGADY, 1979, p.250), for the sake of simplification, as an umbrella term for different types of figurative language.

L&J (1980), however, distinguish metonymy from metaphor in a way that metonymy is characterized as involving one conceptual domain and metaphor two distinct ones.

For the purpose of this work, the distinction between metaphor and metonymy as well as other figures such as synecdoche and cathacrese is not necessary because it is not my intent to study the relationship between their elements but the role these figures of speech play in the structuring of our conceptual system.

## 6 THE BODY AS A SOURCE OF METAPHORS

American English and Brazilian Portuguese, which are the object of this study, have a great deal of expressions that contain body parts – *She's the apple of my*

*eyes.*, *Get off my back*, *Sharon! You're always bothering me for something.*, *She has such a big mouth.*, *Ela é linguaruda e está sempre metendo o nariz aonde não é chamada.*, *O pé da cadeira quebrou.*, *Ele é um cabeça de vento.*, *Horace is too weak-kneed to ask the boss for a raise in salary* that make us believe they are a very productive source of metaphors.

As to English expressions, Dean CURRY (1980) in *Body English* provides empirical evidence with its 304 idiomatic expressions pertaining to parts of the body. According to his book, and as far as English is concerned, the hand (46), the head (25) and the heart (25) are the three most productive parts. It is important, however, to point out that these numbers would have certainly been much higher if other forms of conventional language had been included. Evidence for this is found in LIMA (1995) where she analyzes conventional metaphoric expressions with the noun *head* in English and *cabeça* in Portuguese and the number of English expressions exceeds that in Dean CURRY (1980) for the noun head by about 286 expressions. Her study totals 311 groups of expressions.

Despite the fact that parts of the human body are very productive in their denotative sense, studies that concern themselves with their metaphorical meaning are scarce, and among them are STRAZHAS (1980) and MAcLAURY (1989). Although earlier studies demonstrated that there was a relationship between parts of the body and idiomatic expressions, they restricted themselves to laying bare the lexical structure of human body part terms across languages (ANDERSEN, 1978). Others (WIERZBICKA, 1980) use, for illustrative purposes, the names of parts of the body to analyze the problems of circularity in definitions and how this can be solved.

To my knowledge, LIMA (1995) is the only person to develop a systematic

extensive study on conventional metaphoric expressions along the lines of L&J's theory with a part of the body in English and Portuguese. Her study, that aims at identifying the representation of the body-part head in the conceptual system of both linguistic communities, resulted in nine conceptual metaphors that show that both languages systematize the concepts investigated in the same way.

Taking into account that there are very few studies on the figurative use of human body part terms in a comparative perspective involving American English and Brazilian Portuguese, it follows that this study of mine, although it rests on the same theoretical and methodological assumptions of the one mentioned above, is to be looked upon as original because, by concentrating on a different body part term, brings to light different conceptual metaphors.

## **7 METAPHORS OF THE HEART**

Although languages have metaphors that are culturally specific, concepts related to the human body seem to be among basic concepts – time, space, number, etc – because they “differ much less than we might expect from language to language” (HAVILAND n.d in KEESING, 1985, p.206).

The heart, for example, was regarded by many cultures (Chinese, Hebraic and Egyptian) as the seat of intelligence for millions of years (LIMA, 1995, p.18).

It was a common practice among Egyptians to embalm corpses because they believed in life after death. The heart was the only organ left in the body while the other internal organs – liver, lungs, intestines, stomach – were separately mummified

and enclosed in four vessels known as canopic jars. The brain was thrown away because for them the heart was the seat of intelligence and life (Encyclopaedia Britannica, 1965, p.987-988). Until some time ago, a person was only regarded as dead when his heart stopped beating. Today, however, we know that it is the functioning of the brain that determines whether a person is alive or dead, and the widely used term “brain death” bears evidence to this (Jornal Gazeta do Povo, 25/09/1999).

Because emotions are strongly linked with the bodily changes they cause, our ancestors believed that the stomach, intestine, liver and spleen were the seat of jealousy and depressions due to the digestive and stomach ailments that accompanied emotional crises (DIRCKX, 1992, p.100).

The view of the heart, the object of our study, as the seat of some emotions (to be gone further into in Chapter 3) was also motivated by physical reactions in the heart associated with some emotions. When we experience fear, anger and happiness, for example, our heart beats fast and we feel as if it is in our mouth. Because of these physical effects on the heart, our ancestors believed that the heart was the center of fear, anger and pain (LIMA, 1995, p.72).

Besides those emotions, the heart was also believed to be the seat of love probably because “...the physiological effect of increased heart rate is one of the most important bodily responses associated with love, and also with many other emotions” (KÖVECSES, 1986).

This belief seems to date back to the pharaohs in ancient Egypt when people wore gold wedding rings on their ring finger because they believed there was a vein in this finger that would go straight to the heart where love was (Jornal da Bergerson).

For the Egyptians, the heart was not only the seat of intelligence and love but it also represented a person's moral life. Anubis, the guardian of the dead, held the scales of justice. People had to prove that they were worthy of entering the Kingdom of Osiris by having their heart weighed on a scale. The heart should weigh less than an ostrich feather – the symbol of justice - which was placed on the other end of the scale. If the scales balanced, the person had a good life. An evil heart would tip the scales and it would be thrown to a terrible monster called the Devourer (CHEVALIER & GHEERBRANT, 1990, p.747).

For the Aztecs, the heart was regarded as the site of life. Their religion was centered around the cult of Huitzilopochtli, a young warrior and symbol of the sun, who died every evening to be born anew the following day. At dawn, he would begin his daily struggle against the stars (his brothers) and the moon (his sister), and at sunset, he would die to return to the bosom of the earth where he would gain back his strength to fight again the next night. His constant fightings, however, made it necessary that he were well fed, vigorous and healthy, and the Aztecs were the people chosen to provide him nourishment, that is, human blood. Therefore they fought hard to capture enemies and sacrifice them to the sun by opening their chests and tearing out their hearts barehanded. The bleeding heart would turn into a heavenly body coming out of the chest. Prisoners from all parts of the country were killed so that the universe and man could survive (Mémo – Larousse Encyclopédie Générale Visuelle Paris Et Thématique, 1989)

The fact that the heart was regarded as the seat of life, intelligence and emotions for some ancient civilizations – Aztecs, Egyptians, Chinese, Hebraic - makes us wonder to what extent the heart is seen as such by other cultures.

H. CLARK (apud HATCH & BROWN, 1995, p.92) believes that a great portion of metaphors have a perceptual basis, and since all humans have the same perceptual apparatus, he thinks metaphors are universal. One cannot deny that the straightforwardness of such statement is appealing. But if this is the case, how come, for example, the Japanese use the belly as a source domain for characterizing certain emotions (KEESING, 1995, p.211) and other cultures don't?

LAKOFF (1987), LAKOFF & JOHNSON (1980), LAKOFF & TURNER (1989) seem to provide a satisfactory way out of this impasse when they demonstrate that metaphor is not only a perceptually based system but also a socially based one. We cannot forget that each culture has its own way to interpret reality and express it through their beliefs, traditions and language.

## **CHAPTER TWO**

### **THE HEART OF THE METHODOLOGY**

#### **1 STATEMENT OF PURPOSE AND METHODOLOGICAL PROCEDURES**

The general purpose of this study is to investigate the figurative functions of the word heart in the conceptual system of American English and Brazilian Portuguese speakers via conventional metaphoric expressions (to be defined further on) in the spirit of LAKOFF & JOHNSON (1980) whose theory was dealt with in great detail in the previous chapter.

It is a basic assumption of this work that the lexical units from the corpus can be grouped under systems, i.e., conceptual metaphors themselves, that will function as an amalgam in joining apparently different expressions together that, at a first glance, seem to belong to a rather chaotic universe. It should be pointed out, however, that it is also an assumption of this work to come across expressions that are resistant to any classification and therefore will not fit in with any system of formulaic nature. When this is the case, they will be simply discarded.

This study has been restricted to two languages, that is, American English

(AE) and Brazilian Portuguese (BP) because their social and cultural peculiarities could not be confronted otherwise. In the words of BROWN (1980, p.124) "a language is a part of a culture and culture is a part of a language: the two are intricately interwoven such that one cannot separate the two without losing the significance of either language and culture".

As to differences in the concepts themselves, I surmise there will not be any for the following reasons: firstly, because according to LYONS (1987, p.279) there is no reason for not believing that speakers of different languages share strong similarities in the structuring of basic concepts such as time, space, number, substance, etc. The earth, for example, is believed to be universally conceptualized as being flat and standing still, and the sun and moon moving as it is shown in sentences such as the sun "rises" and "sets" (KEESING, 1985, p.206). Body parts, such as the heart, is probably one of these basic concepts too.

Secondly, because although "cultural differences are strong and the ways in which we divide up the world are often culturally specific" (HATCH & BROWN, 1995, p.116), English and Portuguese are historically related languages that belong to what WHORF (1956, p.214) calls "Standard Average European" and they, to a great extent, share similar linguistic and cultural backgrounds.

It is within the scope of this work to investigate expressions that are generically referred to as conventional, that is, those which are shared by a whole linguistic community rather than being particular, idiosyncratic samples of language that only reflect the choice of a single person and, therefore, constitute examples of unconventional, novel or nonstandardized expressions. Consequently, all literary, poetic or otherwise creative language have been left out. Examples of conventional



language collected for this work are metaphorical expressions which do not only include metonymies and idiomatic expressions but also clichés, sayings, proverbs, collocations, slang and ready-made sentences where the word heart was used with a figurative meaning. Some expressions with the purpose of being legitimized were subjected to the appraisal of native speakers.

Conventional metaphoric expressions first appealed to me when I realized I could express myself with a certain fluency and produce a discourse that sounded more like that produced by native speakers before I mastered all the grammatical structures of the language. My interest became even greater when I learned that American English contains many thousands of conventional metaphoric expressions that are ubiquitous in everyday discourse and that people are not considered competent speakers of a language until they manage to integrate a considerable amount of this kind of language into their active vocabulary.

The work developed by L&J provided me with the perfect theoretical background to study metaphoric language in a more systematic way, and my decision to investigate two languages in a comparative fashion rests on the belief that insights obtained by means of studies of this sort can improve the teaching/learning of conventional metaphoric language because they will enhance the meaning of expressions to the students. Evidence in support of this can be drawn from DEIGNAN, 1997, p.353-360; IRUJO, 1986, p.237-240; KÖVECSES & SZABÓ, 1996, p.326-355; PONTEROTTO, 1994, p.2-7.

It was my first intention to investigate all the expressions that contain body part terms, but it was not long before I realized how enormously difficult this task would be. Having then to limit myself to one body part in order to make this work feasible

within the time limit I had, I decided on the word *heart*, in English, and *coração*, in Portuguese, because the number of expressions with this lexical item proved to be productive enough for a dissertation.

I have chosen the Brazilian Portuguese because I am Brazilian and therefore familiar with the language as well as the culture of my country. And American English because this was the variety I happened to learn and it has been the object of my studies for many years.

BOWLES' (1995) excellent study of *Metaphors of Fire and Ice* and LIMA's (1995) of the noun *head* in the conceptual system of English and Portuguese speakers are the inspiration and basic motivation for a similar study. The methodology employed by LIMA and BOWLES as well as their basic organization will be used in this work.

The data have been collected mostly from bibliographical reference sources such as up-to-date contemporary standard dictionaries, bilingual and monolingual, dictionaries of idiomatic expressions, proverbs, slang, clichés and collocation. Although dictionaries represent a reliable source for conventional language because only words that "catch on" are recorded in them, they, however, should not be taken as the sole representative of a language (SAPIR, 1945, p.219). Therefore, the data have also been collected from other written sources such as newspapers, magazines and books with the help of the MicroConcord (a concordancing software) which Prof. José Erasmo Gruginski very kindly lent to me. Expressions heard on TV programs have not been discarded either because I believe they also provide authentic samples of the use of the lexeme in question.

It should be pointed out that in spite of the fact that much effort has been made in selecting current material, there is still a possibility that a word or an expression be regarded by a native speaker as old-fashioned. If this happens, BOWLES (1995, p.71) perhaps best sums up what should be one's attitude regarding this situation: "let it be looked upon as a sign of the historical productivity of the conceptual metaphor it fits into".

Each expression, in both languages, have been recorded in a "data-base" where information concerning the equivalent form (s) in the other language, meaning (s), example (s) and sources of the expressions as well as other relevant pieces of information were included. The variations concerning the form and the structure of the expressions have also been recorded.

Being a study that aims at comparing two languages by means of their linguistic expressions with the objective to uncover the conceptual metaphors that generated them, I decided, as LIMA (1995) also did, to find equivalents for the expressions in both languages regardless whether they are metaphorical or not. Unlike LIMA (1995) whose objective, as far as the expressions are concerned, was to compare them from both a qualitative and a quantitative point of view, my concern in this study is only to provide a quantitative comparison between the two languages with the aim to verify the differences in number concerning the lexicalization of the conceptual metaphors. Such comparison will be presented in the last part of this study.

Translation is undoubtedly not an easy task, and things can get even worse when one is faced with metaphoric expressions "whose meanings cannot be derived

from the meaning of their constituents, that is, whose meanings are more than simply the sum of their individual parts” (NATTINGER & DeCARRICO, 1992, p.33).

Moreover, one cannot rely exclusively on dictionaries for translations because they have their shortcomings : many expressions found in monolingual dictionaries are not in bilingual dictionaries; some skimp on good, clear examples and some do not bring any at all. And more often than not dictionaries fail to bring currently used expressions that we know are part and parcel of our conventional everyday vocabulary.

In face of this, I took NIDA (1964, p.238) at his words when he said that “the only certain way to determine whether an idiom will be acceptable in a receptor language is to try it out on a representative audience” and had some native speakers of both languages and some translators to check up on the equivalent forms and examples. Attention has also been taken to keep the same level of formality between the expressions.

The expressions have one or more expressions that correspond to either lexical or syntactic variations, its equivalent form in the other language and examples when necessary.

In general each expression brings one example, but more are supplied, however, when they are thought to either clarify the meaning of the expression even further or are interesting from a pure linguistic point of view. I tried to favor the error of overinclusion rather than overexclusion.

Except when it is not available, there will always be an indication in parenthesis of the source and date of the expressions taken from magazines, newspapers, books and

TV programs, for example (R. Cláudia, 28/04/97). As to the source of the other expressions, some symbols have been adopted, and they are as follows:

- ◆ the expressions and examples without any symbol have been taken from dictionaries;
- ◆ the symbol “n” refers to those expressions or examples provided by native speakers;
- ◆ the symbol “e” was used when no satisfactory equivalent was found, and an explanation of the expressions seemed to be the best alternative. The explanations taken from dictionaries are not accompanied by this symbol.
- ◆ the symbol “t” means that the expressions have been translated and checked up by native speakers;
- ◆ the symbol “L” refers to those expressions whose equivalent form has not been found, and therefore a literal translation, although not a conventional expression, seemed to best shed light on the meaning of the expression;
- ◆ the symbol “evn” (equivalência validada por nativos) or “vvn” (variação validada por nativos) refers to those expressions that have been taken from written and oral sources (indicated in parenthesis) and have been used as equivalents to either Portuguese or English expressions because their translations were not found in dictionaries.

Each of the eleven metaphorical concepts are made up of the following parts:

- ◆ an introduction to the subject;
- ◆ a tentative explanation for the experiential basis which underlies the conceptual metaphor under analysis;
- ◆ the analysis of the data relative to the theme in a comparison fashion.

## **CHAPTER THREE**

### **UNLOCKING THE SECRETS OF THE HEART (THE HEART AND ITS METAPHORS)**

#### **1 THE HEART IS A CONTAINER**

Let us examine the following set of English and Portuguese expressions, in all of which the word heart is used metaphorically, so as to determine what they have in common, i.e., what allows them to be grouped together:

Ela tem mágoa no coração.

Ele saiu do meu coração.

Nossos corações estão transbordando de felicidade.

The news filled my heart with joy.

No doubt that a mother's heart is big and always has room for one more.

She poured out her heart.

Although at first glance these expressions may seem to be largely disparate, as they elicit different images, all of them conform to the same basic conception – the heart as a container – for emotions and people who are the object of love, affection or devotion. There are many other expressions such as these in the two languages, which, in sharing the same motivation, characterize this conception as pervasive and

very productive, and this entitles us to claim the existence, both in English and in Portuguese, of the conceptual metaphor THE HEART IS A CONTAINER.

But before going into this in more detail, it will be necessary to pave our way with a few stepping stones, the first of which being the characterization of the concept container.

L&J claim that the concept container resulted from our experience with our body. The fact that our body is bounded and separated from the rest of the world by means of our skin makes us experience the world as something outside us (L&J, 1980, p.28,58). In addition to this, we also experience our bodies as three-dimensional containers in which we put things such as food, water and air and out of which other things emerge such as food and water wastes, air, blood, etc (JOHNSON, 1987, p.21).

This recurrent pattern of putting things into our bodies and seeing other things coming out of it, in association with many other ordinary body movements such as moving in and out of rooms, clothes, cars, houses, and reaching into a closet, a cabinet, give rise to an in-out orientation which, together with other spatial orientations (up-down, front-back, on-off, deep-shallow and central-peripheral), are basic instruments for understanding and categorizing various aspects of our experience and, as such, for organizing concepts (JOHNSON, 1987, p.30-31).

In our attempt to understand the world and characterize its phenomena, we tend to project this in-out orientation onto physical objects that are bounded by surfaces (L&J, 1980, p.28), so that things such as houses, rooms, buildings, cars, cabinets are conceived of as containers structured by means of an in-out orientation. Thus we can say:

We walked into (out of) our rooms.

John got out of the car.

He reached into his inside pocket.

She took some clothes out of the closet.

Solid objects (rocks, balls, computers, cups, etc) also lend themselves to this kind of orientation and are therefore conceptualized as being containers with an inside and an outside:

The inside of the rock is harder than the outside.

Dry the cup inside and out with a cloth.

It's a fruit with a seed inside.

The inside of aluminium pans often discolours.

One of the characteristics of bounded things (objects, human beings, rocks, etc) is that they all have sizes that "allow them to be quantified in terms of the amount of substance they contain" (L&J, 1980, p.30):

There is a lot of water in the cup.

There is a lot of land in Kansas.

And in addition to objects, substances are also viewed as containers (L&J, 1980, p.30). When we get into a tub of water, for example, both the water and the tub are regarded as containers, although of different kinds. The former is a container substance whereas the latter is a container object.

JOHNSON (1987, p.22) points out that the experience of containment has five important characteristics: (i) protection from external forces as of a pair of eyeglasses in a case; (ii) limitation and restriction of movements inside within the container which results in (iii) a relative fixity of location as of a fish in a fishbowl. (iv) This fixing of location within the container makes the contained object either accessible or



inaccessible to the view of some observer and, finally, (v) transitivity of containment, that is, if B is in A, then whatever is in B is also in A. For example, if I am in bed, and my bed is in my bedroom, then I am in my bedroom. Some of these entailments will be taken up again later on and we will see that they have significant bearing on the object of this study.

Narrowing down the focus, we will now see that the concept container is also an important instrument in the characterization of more abstract – or less obvious – referents. The following conceptual metaphors, which were taken from L&J (1980), illustrate this.

#### VISUAL FIELDS ARE CONTAINERS (ibid, p.30)

Our visual field is conceived of as a container, and what we see, as being inside it. Thus we can say:

The ship is coming into view.

That's in the center of my field of vision.

I have him in sight.

He's out of sight now.

#### EVENTS, ACTIONS, ACTIVITIES AND STATES ARE CONTAINERS (ibid:30)

Are you in the race on Sunday?

How did you get into window-washing as a profession?

I put a lot of energy into washing the windows.

He's in love.

#### LINGUISTIC EXPRESSIONS ARE CONTAINERS FOR MEANING (ibid, p.10-11)

It's difficult to put my ideas into words.

Try to pack more thought into fewer words.

It's hard to get that idea across to him.

The sentence is without meaning.

We also find container metaphors in which the container corresponds to either the human body or parts of it (KÖVECSES, 1990, p.145), and this conception is very rich and productive.

#### THE BODY IS A CONTAINER (Internet)

Once you get past his rude exterior, you'll find a warm caring person inside.

He withdraws into himself.

He's a beautiful person inside.

#### THE HEAD IS A CONTAINER (LIMA, 1995)

Who put this idea into your head?

He suddenly took it into his head to buy a big new car.

She's been filling my head with new ideas.

Put her out of your head, she doesn't care for you.

Finally, the heart, which is the object of this study, is another part of the body (or body organ, to be more accurate) which is conceptualized as a container – among a number of other conceptions of the heart, let it be pointed out. And this will be taken up next. Intuitively, the conception of the heart as a container makes a lot of sense because it actually seems to be endowed with a few of the characteristics and purposes of containers as, for instance, its shape, which is fairly rounded, its

significant hollowness and the fact that it actually is a container, a container for blood, which it receives and pumps out.

And going back to the six linguistic expressions which were listed at the beginning of this chapter, we notice that there are two kinds of referents for which the heart is a container: emotions and people who are the object of love, affection or devotion. And this is what we will examine next.

## 1.1 THE HEART IS A CONTAINER FOR EMOTIONS

Due to the abstract nature of emotions, their characterization is quite complex from a psychological, anthropological and philosophical perspective, let alone from a linguistic point of view (KÖVECSES, 1986; DAVITZ, 1969; De RIVERA, 1977; SMITH & ELLSWORTH, 1985; FILLENBAUM & RAPOPORT, 1970; WIERZBIKA, 1972; SEARLE apud KÖVECSES, 1990).

Emotions are difficult to be described in their own terms, i.e., through the use of literal language, and therefore they constitute a fertile field for metaphor (indirect description), for their representation as something else, as something which belongs to a different sphere of our experience, being more closely related to the physical, tangible world.

In a similar fashion, and in keeping with the directionality just outlined – from abstract to concrete – emotions are also largely described by means of metonymy, in the sense that the physiological effects or behavioral reactions which accompany them, or which are assumed to accompany them according to our “folk conceptions”

come to stand for the emotions themselves (often hyperbolically, to be true, i.e., in exaggerated terms). Let me adduce a few examples:

Shivers ran up and down her spine. (fear)

Só de pensar no exame ele tremia como vara verde. (fear)

I got red with anger. (anger)

O meu coração quase saiu pela boca quando eu o vi. (scare)

She's going around with her nose in the air. (pride)

On the other hand, let it be pointed out that there is a great deal of disagreement among scholars as regards the definition, reach and dimension of the concept emotion. As GOLEMAN (1995, p.146) puts it, "the meaning of the word emotion has been a challenge to psychologists and philosophers for over a century". Without venturing to go into this, for the sake of this study I am using the word emotion in a very broad sense, so as to cover a domain which also encompasses feelings, sentiments and qualities of temperament, all of which can be located, figuratively, in the heart.

The fact that the heart is extensively used metaphorically to be the seat of emotions does not seem to be an arbitrary matter. As KURATH (apud SWEETSER, 1990, p28-29) points out, "Indo-European words for the emotions are very frequently derived from words referring to physical actions or sensations accompanying the relevant emotions, or to the bodily organs affected by those physical reactions". Self reports on the physiological-sensational effects of some emotions often include sensations such as *"a sharp pain where my heart is, my heart seems to shiver, my heartbeat slows down, my heart pounds, my heart seems to ache, I can hear my heart beat, there is a sensation of my heart sinking, my chest feels like it will burst, there is a heaviness in my chest, there is a clutching, sinking feeling in the middle of*

*my chest*" (DAVITZ, 1969). Summing up, the heart is commonly reported as being strongly and noticeably affected by physiological reactions triggered by different emotions.

Emotions that are figuratively described as being located in the heart are largely conceptualized as fluids or fluid-like substances in a container, in the sense that the fluid represents the emotion and the container stands for the human body. This yields the conceptual metaphor EMOTIONS ARE FLUIDS IN A CONTAINER (BODY), which is able to describe different aspects of emotions through the behavior of fluids in a container. This conception, as KÖVECSES (1990, p.146) points out, holds for emotions such as pride, admiration, sadness, respect, shame, joy, and many others.

Pride welled up inside him at the sight of his garden.

Fear was rising in him.

I feel empty. (devoid of emotions)

There are also emotions which draw extensively on a related version, EMOTIONS ARE THE HEAT OF A FLUID IN A CONTAINER (ibid, p.148) such as romantic love, enthusiasm, desire, hatred, jealousy and anger.

The most representative of these emotions is anger. Its characterization in terms of the behavior of a hot fluid in a container creates a richly elaborate system in which different aspects, stages and intensities of anger are depicted (BOWLES, 1995, p.382). Let us take a look at a few expressions which illustrate this. Although BP shares this conception, for the sake of economy I will keep to AE.

He has a low-boiling point.

All that anger that I felt towards the man was bubbling away deep down inside me.

Simmer down!

She is full of hate.

I have it up to here.

When Max learned that they had not included him in their plans, he boiled over.

Resentment overflows.

She got all steamed up.

Billy's just blowing off steam.

He was bursting with anger.

I could barely contain my rage.

Try to cork up your anger.

He had to bottle up his anger.

Finally I had enough, and I blew.

Now, don't pop off.

He flipped his lid.

It is interesting to notice, as BOWLES (1995, p.394) points out, that the expressions which illustrate different stages, aspects or intensities of anger in terms of the behavior of a hot fluid in a container suggest that it can either develop or manifest itself spontaneously or freely, i.e., as if independently of volition, or can be subjected to some sort of control on the part of the person who experiences it - this effort of controlling anger or keeping it back being characterized as the sealing of the container. Force (of anger as a hot fluid in a container) and counterforce (some sort of lid representing the effort of preventing anger as a hot fluid from manifesting itself) generate pressure (steam) and eventually, if the force is too strong and irresistible, the container explodes.

In this respect, KÖVECSES (1986, p.150) says that “the container for the hot fluid does have a top, or cover, whereas this does not seem to be the case when the container simply has fluid in it”.

Given this picture, we can now move on to more specific issues concerning the conceptual metaphor THE HEART IS A CONTAINER FOR EMOTIONS that can be better understood in the light of what has been said so far in this chapter.

Both in AE and BP, the heart is a container for emotions, and these are normally characterized as a fluid. Although the notion of fluid is not present in a conspicuous or overt fashion in a few of the expressions, it is very clear in the great majority of them, so that an overall analysis of the lexical items which pattern into this formula entitles us to assume that, in the conceptual system of speakers of the two languages, the entity within the container, i.e., the emotion, is generally a fluid.

An analysis of the expressions which characterize emotions as a fluid within the heart reveals that the heart is the seat of both positive emotions, i.e., those that cause psycho-physiological comfort (DAVITZ, 1969, p.119) such as joy, love, kindness, hope, passion, gratitude, pride, happiness, and negative emotions, i.e., those that generate psycho-physiological discomfort (Ibid, p.304) such as hate, sorrow and resentment in the conceptual system of speakers of both AE and BP. On the other hand, they are not conceptualized as a hot fluid but simply as a fluid inside the container (heart), and consequently, this conception does not capture the same variety of aspects, stages and intensities as emotions such as anger and enthusiasm, which are depicted in terms of hot fluid.

The following ontological correspondences hold between the entities in the source domain (heart, emotion) and those in the target domain (container, fluid):

- the container is the heart
- the fluid in the container is the emotion
- for the fluid to appear is for the emotion to begin to exist
- the filling of the container is the intensity of the emotion
- for the container to be full of fluid is for the emotion to be intense
- high intensity/exuberance of the emotion is the outflow of the fluid
- manifesting the emotion outwardly is letting the fluid go out

### EXISTENCE OF EMOTION

<p>- (evn) <b>it's better a little loss than a long sorrow</b></p>	<p>- <b>mais vale vergonha no rosto que mágoa no coração</b></p>
<p>(n) Everything would have been different if he had said the truth right away. It's better a little loss than a long sorrow.</p>	<p>(t) Tudo teria sido diferente se ele tivesse dito a verdade imediatamente. Mais vale vergonha no rosto que mágoa no coração.</p>
<p>- (n) <b>have hate in one's heart</b></p>	<p>- <b>ter ódio no coração</b> (J. GAZETA DO POVO, 28/10/98)</p>
<p>(t) Those who have hate in their hearts, but are smooth talkers, resemble the pitcher greased with honey, but full of poison.</p>	<p>Aqueles que têm ódio no coração, mas a palavra sedutora, parecem-se com o cântaro untado de mel, mas cheio de veneno. (J. Gazeta do Povo, 28/10/98)</p>
<p>- <b>there to be passion in one's heart</b></p>	<p>- (n) <b>haver paixão no coração de alguém</b></p>
<p>There was passion in his heart.</p>	<p>(t) Havia paixão no coração dele.</p>



## INTENSITY OF EMOTION

<b>- fill one's heart with joy/love/pride/sorrow</b>	<b>- (n) coração encher-se/encher o coração de alegria/amor/orgulho/tristeza</b>
<p>(n) Just the thought of it fills my heart with joy/love/pride.</p> <p>The news filled her heart with pride.</p>	<p>(t) Só de pensar nisso meu coração enche-se de alegria/amor/orgulho.</p> <p>(t) A notícia encheu de orgulho seu coração.</p>
<b>- one's heart swells with pride</b>	<b>- (n) coração enche-se de orgulho</b>
<p>(n) His heart swelled with pride when his youngest daughter won first prize.</p>	<p>(t) O coração dele encheu-se de orgulho quando sua filha mais nova tirou o primeiro prêmio.</p>
<b>- (evn) heart full of...</b>	<b>- coração cheio de...</b>
<p>heart full of joy</p> <p>(t) heart full of kindness</p> <p>heart full of pain</p> <p>(t) heart full of resentment</p> <p>heart full of hope</p>	<p>(t) coração cheio de alegria</p> <p>coração cheio de bondade (TV)</p> <p>(t) coração cheio de tristeza (TV)</p> <p>coração cheio de mágoa (TV)</p> <p>(t) coração cheio de esperança</p>
<b>- (evn) out of the fullness of the heart the mouth speaks; (vvn) out of the abundance of the heart the mouth speaketh; one speaks as he thinks</b>	<b>- a boca fala do que o coração está cheio</b>
<p>The good man out of the good treasure of his heart bringeth forth that which is good; and the evil man out of the evil treasure bringeth forth that which is evil; for out of the abundance of the heart his mouth speaketh.</p>	<p>O homem bom tira coisas boas do bom tesouro do seu coração, e o homem mau tira coisas más do seu mau tesouro, porque a boca fala daquilo de que o coração está cheio. (BÍBLIA, São Lucas 6:45)</p>

<b>- (L) there to be no place/room in one's heart</b>	<b>- não caber no coração</b>
(t) There was no place in her heart for so much joy, then it started to overflow.	A alegria era tanta que não cabia no coração, aí começou a transbordar. (R. Pense Leve, n.54)

<b>- (evn) one's heart overflows with happiness/gratitude/joy</b>	<b>- coração transborda de felicidade (R.TODATEEN, out/98)/(n) gratidão</b>
(t) But time went by and the image of witches has changed – and for the better. So much so that nowadays they can even play Cupid to make your heart overflow with happiness.	Mas o tempo passou e a imagem das bruxas mudou – e para melhor. Tanto que, hoje, elas podem até fazer o papel de Cupido para deixar seu coração transbordando de felicidade. (R.TODATEEN, out/98)

## OUTWARD MANIFESTATION OF EMOTION

<b>- pour out one's heart</b>	<b>- (evn) desabafar o coração; (vvn) descarregar o coração; desabafar-se</b>
She poured out her heart.  I'm not one to let anything go without a discussion, but whenever I sit Seth down and pour my heart out, he simply nods off. Can you imagine? (R.LADIES' HOME JOURNAL, Oct/97)	(t) Ela desabafou-se.  (t) Eu não sou o tipo de pessoa que deixa as coisas passarem sem discuti-las, mas cada vez que eu faço o Seth sentar para ouvir meu desabafo, ele simplesmente cochila. Pode imaginar?

As we see, concerning the different aspects of emotion that the expressions above address, they focus on (1) its existence, its intensity ( in five different yet interrelated versions or stages, (2) the process of heart filling, (3) the state of heart fullness, (4) the swelling of the heart [which is restricted to pride, in English], (5) the incapacity of the heart for containing or holding the fluid, and finally, (6) the outflow of

the fluid, as an outcome of the preceding situation, and (7) its controlled outward manifestation (*pouring out*) [In Portuguese, *descarregar* and *desabafar* do not clearly characterize the emotion as a fluid.].

It must be stressed, however, that the fact that all the emotions which were found in the expressions above (passion, love, kindness, gratitude, joy, happiness, pride, hope, hate, sorrow, pain and resentment) are conceptualized as fluids in a container does not put them on an equal standing in the sense that each and every one of them is able to illustrate all these aspects. On the contrary, they are endowed with peculiarities which have a significant bearing on their metaphorical characterization as fluids in a container. In this respect, let me just concentrate on the major and most generic findings, without venturing to give each of the emotions independent treatment.

To begin with, joy, happiness and gratitude are typically marked with outgoingness, unrestraint and exuberance, and hence, with intensity, so that we will probably find them in expressions that illustrate all the aspects of intensity we saw above (excepting (4), the swelling of the heart, which is restricted to pride, in English), namely, (2) the process of heart filling (*fill one's heart with.../coração encher-se de.../encher o coração de...*), (3) the state of heart fullness (*heart full of.../coração cheio de...*) (5) the incapacity of the heart for containing or holding the emotion (*there to be no place/room in one's heart for.../...não caber no coração*) and (6) the outflow of the fluid (*one's heart overflows with.../coração transborda de...*), the last of which suggests its externalization. These expressions denote expansion and extroversion, and the emotions are clearly conceptualized as fluids which fill the container and overflow (hence the word *effusion*) freely and naturally, as if

independently of volition. Self-reports on the experience of happiness and gratitude corroborate this conception: “*There is a sense of fullness; I feel taller, bigger and I feel like smiling; I want others to feel the same as I do; the feeling flows from the inside outwards; the feeling seems to be all over, nowhere special, just not localized [...]*” (DAVITZ, 1969).

On the other hand, as joy, happiness and gratitude are positive emotions in the sense of generating psycho-physiological well-being or comfort (DAVITZ, 1969, p.119), they will probably affect the interlocutor in a pleasant or agreeable way as well. In addition to this, more often than not they are agreeable and welcome from a social-interactive perspective, and therefore they do not have to be concealed or released under control. This means that they are not consistent with *to pour out one's heart* and have nothing to do with it. On the other hand, since these emotions are endowed with such kind of force and intensity, we are not likely to come across expressions which plainly locate them in the heart, merely acknowledging their existence (*have...in one's heart / there to be...in one's heart / (ter)/haver...no coração*).

As regards negative emotions such as sorrow, pain (psychological, emotional pain, to be sure) and resentment, it does not seem to be too far off the mark to suggest that the psycho-physiological discomfort DAVITZ (1969) refers to when he addresses negative emotions does not apply exclusively to the person who experiences these emotions; once externalized, they will probably affect the interlocutor negatively in the sense of generating discomfort, embarrassment, contrariety, so that, from the point of view of social interaction, the externalization of such emotions tends not to be generally desirable or welcome. Another reason for

sorrow and resentment not to be manifested openly is that the person who experiences them may consider them as very personal, intimate feelings which are not to be shared randomly and which, if not simply held back, are to be released under control. Last but not least, sorrow and resentment have nothing whatever to do with the spontaneity, outgoingness which are so characteristic of positive emotions such as joy, happiness and gratitude. They are related to internalization, introspection and contraction rather than with extroversion, externalization and expansion. Self-reports on sadness and resentment confirm this: *"I become introspective, turn inwards; it's more an "inner" than an outer feeling; it seems to linger, to last a long time, with no immediate release"* (DAVITZ, 1969).

This being the conception or folk model, both in English and in Portuguese, for negative emotions such as sorrow, pain and resentment, language —as a reflection of our conceptual system – follows suit, so that the aspects of the EMOTIONS ARE FLUIDS IN A CONTAINER conceptual metaphor in which these emotions are likely to pattern into are (1) existence (*have...in one's heart / there to be...in one's heart / (ter) / haver...no coração*), just two of the four types of intensity, namely, (2) the process of heart filling (*fill one's heart with.../coração encher-se de .../encher o coração de*) and (3) the state of heart fullness (*heart full of.../ coração cheio de...*), and (7) release under control (*pour out one's heart*). Intensity in terms of the incapacity of the heart for containing or holding the fluid (*there to be no place / room in one's heart for.../...não caber no coração*) and its consequent outflow (*one's heart overflows with.../ coração transborda de...*) are not consistent with this conception.

Another important issue concerns love, passion and hate. In spite of ranking among the major and most basic human emotions, their characterization as fluids

within the heart is extremely poor. According to my corpus, love is restricted to (2) the process of heart filling (*fill one's heart with.../ coração encher-se de.../encher o coração de...*), and passion and hate are restricted to (1) existence (*have...in one's heart / there to be...in one's heart / (ter) / haver...no coração*). This seems to be due to the fact that, both in English and Portuguese, love, passion and hate are basically hot emotions, heat being their prevailing figurative conception (KÖVECSES, 1990; BOWLES, 1995). All of them have an extremely rich metaphorical characterization in terms of fire and related phenomena and hate is also depicted as a hot fluid within a container, in this case, not the heart, but the whole body as a whole.

In what respects pride – more specifically, the English expressions the heart swells with pride -, it must be pointed out that in both languages, pride, as far as conventional figurative expressions are concerned, is largely depicted as “an increase in the physical proportions of the body” (KÖVECSES, 1990, p.91). It is characterized as the expansion of the body or, more specifically, the chest (*Ele ficou todo cheio; Ele ficou de peito estufado; He is a stuffed shirt; He was bloated with pride; He was going around with his chest out*) and also, in English, of the head (*He has a swollen head*) and the heart (*His heart swelled with pride*), so that, as KÖVECSES (1990, p.102) puts it, CONCEITED PERSON IS BIG.

Regarding the experiential basis for this conception, self-reports on the experience of pride corroborate it: “ [...] *there is a sense of fullness; I feel taller, stronger, bigger; I feel expansive*” (DAVITZ, 1969, p.76-77). KÖVECSES (1990, p.147) holds that when the fluid reaches the brim of the container (cf. *fill one's heart with pride / coração encher-se de orgulho*) two things can happen: either the fluid goes out of the container because it becomes too big in quantity, surpassing the

capacity of the container, which becomes dysfunctional and lets the fluid flow over its edges, or the fluid exerts pressure on the side of the container, which, as a result swells. Pride clearly fits into the second alternative and, whether the container is the chest (in both English and Portuguese), the head (in English) or the heart (in English), it seems to be the only emotion which is capable of expanding the container, making it malleable.

Unlike the emotions discussed so far that are conceptualized in terms of a fluid inside the heart, fear, however, seems to be one that does not conform to this idea. Although KÖVECSES (1990, p.74) in his analysis of a large number of metaphorical expressions that we use to talk about fear – *Fear was rising in him; the sight filled her with fear; She was full of fear* - comes to the metaphor FEAR IS A FLUID IN A CONTAINER“, the expressions in which the heart is conceptualized as a container for the emotions are not expressive of this idea. Instead, they indicate “that fear exists as an independent mass entity inside the self ”and it goes inside as a result of some force (KÖVECSES, 1990, p.75). The existence of fear outside the container is corroborated by sentences such as “my fear is that...” in which “there is a close conceptual association between the cause of fear (danger) and fear itself” (ibid, p.81). The verbs *strike/put/cast/throw* and *incutir/infundir* all suggest that the cause of intense fear emerges suddenly and produces fear instantly.

As to the Portuguese equivalent expression in connection with fear, it does not reflect the heart as being a container for this emotion. Thus, fear is not located in the heart in the conceptual system of Portuguese speakers.

- strike/put/cast/throw fear/terror/ a chill into sm's heart; (vvn) put fear into the hearts	- aterrorizar alguém; incutir/ infundir terror em alguém
The prospect struck terror into their hearts.	(t) A perspectiva aterrorizou-os.
The word cancer still strikes terror into any hearts.	(t) A palavra cancer ainda incute terror nas pessoas.

The metaphors discussed so far illustrate how we conceive of the heart as a container for emotions. It follows from this conception that lack of emotion both from an allocentric and egocentric point of view, in both languages, is metaphorically described in terms of either an empty heart or empty spaces inside the heart.

From an allocentric point of view, to have an empty heart means absence of feelings of empathy and benevolence towards other people as in the expression *emptier than a banker's heart*. From an egocentric perspective, on the other hand, it means that your heart is spent of good emotions, specially happiness, as a result of external stimuli.

-empty heart	- coração vazio
(t) We accumulate things because our hearts are empty.	(n) Nós acumulamos coisas porque nossos corações estão vazios.
-emptier than a banker's heart	- (n) completamente vazio
My wallet was emptier than a banker's heart.	(t) Minha carteira estava completamente vazia.



<b>- have a hole in one's heart</b> (R. GOOD HOUSEKEEPING, April/98)	<b>- (n) sentir um vazio dentro de si</b>
"When I have that hole in my heart, I want to eat. And I think: <i>That's how I must have felt when I was twelve...in need of love from a woman.</i> " (R. GOOD HOUSEKEEPING, April/98)	(t) "Quando sinto um vazio dentro de mim, quero comer. E penso: foi assim que provavelmente me senti quando tinha doze anos... carente do afeto de uma mulher."
<b>- leave sm with an empty heart</b>	<b>- (L) deixar alguém com o coração vazio</b>
The experience had left him with an empty heart.	(t) A experiência deixou-o com o coração vazio.

All the expressions are consistent with the metaphor UM RECIPIENTE VAZIO É RUIM (LIMA, 1995, p.88) because lack of fluid in the container corresponds to lack of emotion in the person, both from an allocentric and egocentric point of view.

Since UM RECIPIENTE VAZIO É RUIM (LIMA, 1995, p.88), it is only natural that we try to fill up the empty spaces, and this is reflected, and restricted to the Portuguese, on the following expression that, unlike all the others, do not conceive of the heart as a container for emotions, but a container for those people we like (to be discussed next) and for other things that give us pleasure, satisfaction and happiness.

<b>- (n) fill one's life with sth</b>	<b>- preencher o coração com algo</b> (R.CARAS---)
(t) I'm a very romantic person to fool around with boys. I can fill my life with other pleasures – the family, friends, singing.	Sou muito romântica para sair "ficando por aí". Posso preencher meu coração com outros prazeres, a família, amigos, cantar.(R.CARAS---)

## 1.2 THE HEART IS A CONTAINER (DWELLING) FOR THE BELOVED

The heart is not only the place for our emotions. It is also the place for those we love. For a better understanding of this, we should, in general terms, distinguish between three different kinds of love, on account of the fact that such a division will have important implications for our study: 1. romantic love, an emotion that involves sexual passion, desire and romance; 2. a kind of love that is entirely devoid of romance and sex and encompasses tender feelings of affection, fondness, solicitude and warm personal attachment, as for friends , parents, children, etc., which we will generically refer to in this study as affection; 3. The love of God (religious devotion).

KÖVECSES (1986) developed an extensive and very insightful lexical approach to the structure of the concept romantic love. He gave an account of the underlying structure of this concept through the study of many everyday linguistic expressions used by speakers of English to determine how they conceive ( although they are not normally aware of it) of romantic love. KÖVECSES uncovered a rich conceptual network associated with romantic love as well as the fact that there is one ideal model of romantic love (based on idealized conceptions) and a typical model (more close to reality). Without venturing to go into this in detail, we will focus only on the issues which have significant bearing on the theme: THE HEART IS A CONTAINER FOR THE BELOVED.

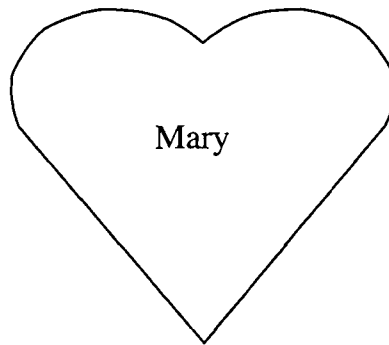
To start with, KÖVECSES (1986, p.73) concludes that one of the major and most central among the various conceptual metaphors of romantic love, is LOVE IS A UNITY (OF TWO COMPLEMENTARY PARTS), a conception that is reflected on a great deal of everyday, simple expressions like: *We were made for each other, We*

*are one, She is my better half, Theirs is a perfect match, We function as a unit, They are inseparable*, whose equivalents in Portuguese are quite obvious and, therefore, entitle us to say that this conception also pervades the culture of the Portuguese language. And KÖVECSES supplements:

If we accept that a part can only be completed by one and only one other part that matches it perfectly, then it follows that there is only a single perfect match of everyone. That is, there is one and only one true love. (...) That is, true love corresponds to the perfect match. (1986, p.66-67)

It is this idea of unity that KÖVECSES refers to as our model of “ideal love” that has to do with the subject we are studying and as far as the repertoire of expressions that conceives the heart of as a container for those we love romantically are concerned, we will see that, usually, the heart has a place for only one person. In this sense, in both cultures romantic love is an emotion that, as a rule, is directed at only one person, and to be truly in love in our culture means to devote ourselves entirely only to one person.

Actually, the metaphor of the heart as a container for those we love is not restricted to conventional language. A well-known drawing in which a person writes the name of his/her beloved inside a heart, and pendants in the shape of a heart containing a picture of the beloved person are also very common. Both indicate very clearly that as far as romantic love is concerned, there is room for only one person inside the heart.



Picture 3

On the other hand, in both languages, most of the conceptual metaphors under which the linguistic expressions used in reference to romantic love are grouped reveal a very interesting pattern or model. They evoke a recurrent image, the person in love as a patient or a mere spectator in the game of love, where he/she has a very passive role which suggests that romantic love is an irresistible force that he is not able to withstand. As KÖVECSES (1986, p.89) puts it, in our folk conception, "love is a force independent from us which can affect us without our active participation".

In addition to this, romantic love is irrational and unpredictable, a conception which is deeply ingrained in both cultures and is corroborated by everyday language used in reference to the theme. We cannot forget, after all, that romantic love is governed by Cupid, a cherubic boy with a naughty look who plays at shooting arrows. Another well-known image that captures this idea is that of a winged heart which flutters about, very strongly suggesting aimlessly, irrationality, and unpredictability, and which very well illustrates people's lack of control over "matters of the heart". In

short, romantic love “is viewed as something which we are not responsible for and in which we have no choice” (KÖVECSES, 1986, p.90).

Let us now look at some conceptual metaphors in which these ideas are present. To begin with, *My true love will come along one day* and other similar expressions (also present in Portuguese) characterize romantic love as a moving object (cf. LOVE IS A MOVING OBJECT) that “comes along, while we are standing still, waiting passively for it to happen” (KÖVECSES, 1986, p.89). That suggests that while love plays a central and active role, the person in love is passive.

The notion of passivity of the person in love with respect to the force of romantic love is also present in the two of the most productive conceptual metaphors related to romantic love: LOVE IS A NATURAL FORCE – FLOOD, WIND, STORM, ETC. (KÖVECSES, 1986, p.88-89) and LOVE IS A PHYSICAL FORCE – MAGNETIC, CHEMICAL, GRAVITATIONAL, etc. (KÖVECSES, 1986, p.90-91). As to LOVE IS A NATURAL FORCE (*She swept me off my feet. Waves of passion came over him. She was carried away by love. She left herself go, etc.*), love is an overwhelming natural force that carries away the person in love, and in relation to LOVE IS A PHYSICAL FORCE (*His whole life revolves around her. I was magnetically drawn to her. I could feel the electricity between us. They are uncontrollably attracted to each other. They gravitated to each other immediately*), the object of the physical force (the person in love) obeys a stronger physical force (love). In other words, as far as romantic love is concerned there is no control and no choice. Before we go further into this, it is important to point out that, although there is no study about it, the two conceptions we just got into are present in the conceptual apparatus of Portuguese speakers. As an evidence to this, suffice it to say that most of the sentences

used as examples are quite acceptable in the Portuguese language if they are literally translated.

The idea of lack of control and passivity of the person in love who can't help being in love in face of its irresistible force is also clear in the conceptual metaphor LOVE IS MAGIC – also present in Portuguese – (KÖVECSES, 1986, p.90-91), in which a force, not a natural or physical, but a psychological one (the magic) controls the person in love, preventing him/her from functioning normally (*She cast her spell over me. The magic is gone. I was spellbound. She had me hypnotized. He has me in trance. I am charmed by her. She is bewitching.*). The idea of lack of control shows up perhaps most clearly in the examples with spellbound, hypnotized, and in trance. If I am spellbound, hypnotized or in a trance, I am unable to function normally. A person in love is a person who has no control over the state he/she happens to be in. And a corollary of this is the belief that the more control we have over love, the less we are in love.

And finally, in a conceptual metaphor found in L&J (1980, p.49) the idea of lack of control stands out. The metaphor is LOVE IS MADNESS (*I'm crazy about her. She drives me out of my mind. I'm just wild about him. She's nuts about him.*), of which the Portuguese language also has many examples.

Thus, the conceptualizations of romantic love as a unity, a moving object, a natural force, a physical force, as magic and as insanity highlight a few important characteristics of our folk model for romantic love, and we will now see that they have a significant bearing on the formula THE HEART IS A CONTAINER FOR THE BELOVED, specifically as regards romantic love, let it be pointed out. Before listing

the expressions which pattern into this metaphor, let us summarize the characteristics they will be marked with, generally:

**EXCLUSIVENESS** – There is room for only one person, or else, for only one person at a time. If this person is not there, the heart is free, empty. There can be one situation, however, in which the heart is divided between two people and that characterizes a dilemma (as we will see in one of the Portuguese expressions further below). But this is a typically temporary situation that tends to evolve into exclusiveness.

**LACK OF CONTROL AND UNPREDICTABILITY** – Although some expressions only demonstrate the existence of the beloved person in the heart, without mentioning who took the initiative – the person in love or the beloved person -, the person who usually has the control is the beloved person, that goes in or gets out of the heart of the person in love at will. The person in love does not usually have the power to allow the beloved person into his/her heart, nor the power to get him/her out. As a general rule, he is a helpless spectator devoid of the power of choice and decision.

- (n) <b>be in love with another person</b>	- <b>ter outra pessoa no coração</b> (R. CAPRICHÔ, maio/95)
(t) He may well be in love with another girl, and that's why you should open your eyes if you don't want to nourish platonic love.	No coração dele, pode até estar outra garota e, por isso, é bom que você abra seus olhos se não quer ficar curtindo amor platônico. (R. Capricho, maio/95)
- (evn) <b>get in sm's heart</b>	- <b>entrar no coração de alguém</b> (R. CAPRICHÔ, maio/95)
(t) Demi Moore gets out of Bruce Willis' heart and Milla Jovovich gets in.	Sai Demi Moore...Entra Milla Jovovich no coração de Bruce Willis. (R. CAPRICHÔ, jun/97)

- (evn) <b>get out of sm's heart</b>	- <b>sair do coração de alguém</b> (R. CAPRICHÔ, maio/95)
(t) Demi Moore gets out of Bruce Willis' heart and Milla Jovovich gets in.	Sai Demi Moore... Entra Milla Jovovich no coração de Bruce Willis. (R. CAPRICHÔ, jun/97)
- <b>be the tenant of sm's heart</b> (from the movie <i>PLAY BY HEART</i> )	- <b>morar no coração de alguém</b> (R. TÔDATEEN, out/98)
(t) "When someone is still the tenant of your heart, you can even try to go out, meet someone new, but that's it."  You're the tenant of my heart. Often behind the rent, but impossible to evict. (from the movie <i>PLAY BY HEART</i> )	"Quando alguém ainda mora no seu coração, você pode até tentar sair, conhecer outra pessoa, mas não consegue ir além." (R. CARAS, n.45, nov/98)  Você mora no meu coração. Sempre atrasa o aluguel, mas é impossível de ser despejado.
- (evn) <b>reign supreme in sm's heart</b>	- <b>reinar absoluto no coração de alguém</b> (R. ISTO É, 13/01/99)
(t) William (16), heir to the British throne, already reigns supreme in the hearts of teenagers all over the world.	Herdeiro do trono da Inglaterra, William, 16 anos, já reina absoluto nos corações dos adolescentes de todo mundo. (R. ISTO É, 13/01/99)
- <b>be the queen of sm's heart</b> (R. GOOD HOUSEKEEPING/97)	- (evn) <b>ser a rainha do coração de alguém</b>
"Diana, Queen of our hearts". (R. GOOD HOUSEKEEPING/97).	(t) "Diana, a rainha dos nossos corações".
- (n) <b>take sm's place in one's love life</b>	- <b>ser o sucessor de alguém no coração</b> (R. CAPRICHÔ, 20/06/99)
"I'm much too busy and don't have time for anything", she says, trying to shun answering questions about who is taking Tarcisinho's place in her love life.	"Estou ocupada demais, sem tempo para nada", diz, driblando as perguntas sobre o sucessor de Tarcisinho em seu coração. (R. CAPRICHÔ, 20/06/99)



- (n) <b>offer a place in one's heart</b>	- <b>alugar o coração</b> (R.TODATEEN, out/98)
(t) I offer a place in my heart to a well-educated, cute boy, providing he's not married.	Aluga-se: um coração para um rapaz bem educado, que seja bonitinho, mas que não seja casado. (R.TODATEEN, out/98)
- (evn) <b>be a flirt; (vvn) be sm who plays at love</b>	- <b>ter coração de estalagem</b>
No boys take Alice seriously because they know she is a flirt.	(t) Nenhum rapaz leva Alice a sério porque sabe que ela tem coração de estalagem.
- (e) <b>be torn between two possibilities</b>	- (n) <b>coração dividido</b>
(t) Helena was torn between her love for George, an affectionate, stable and protective man, and her love for Tobias, intense and a bit wacky.	(n) O coração de Helena estava dividido entre Jorge, carinhoso, estável e protetor, e Tobias, intenso e muito doido.
- (evn) <b>heart-free</b>	- <b>coração vago</b> (R.CARAS, nov/98)
(t) The TV host (Eliana) that switched SBT television network for Record in September, in a transaction that involved millions of dollars, is heart-free at the moment. But Luciano Huck, her TV colleague, still sets her heart aflutter.	Mesmo vago neste instante, porém, o coração da apresentadora – que trocou em setembro o SBT pela Record, numa transação milionária – bate mais forte por seu colega de profissão Luciano Huck. (R.CARAS, nov/98)
- (evn) <b>heart-free</b>	- <b>coração disponível</b> (J.GAZETA DO POVO, 19/09/98)
(t) Three months after separating from surgeon Edmar Fontoura, the actress Myriam Rios is no longer heart-free.	Três meses após se separar do cirurgião Edmar Fontoura, o coração da atriz Myriam Rios não está mais disponível. (J.GAZETA DO POVO, 19/09/98)
- (evn) <b>get in sm's heart</b>	- <b>ocupar o coração de alguém</b>
(t) Since Mary broke up with her fiancé nobody else has gotten in her heart.	Desde que Maria desmanchou com o noivo ninguém mais ocupou o seu coração.

- (L) <b>be number one (in sm's heart)</b>	- <b>ocupar o posto nº1 no coração de alguém</b> (R.CARAS, abr/98)
(t) Vanessa Schutz Rafael is the number one in the heart of the tennis player Gustavo Kuerten.	Vanessa Schutz Rafael ocupa o posto nº1 no coração do tenista Gustavo Kuerten. (R.CARAS, abr/98)
- (evn) <b>be the one and only in sm's life</b>	- <b>ter exclusividade no coração de alguém</b> (R.CONTIGO, 05/01/99)
(t) The actress Nívea Stelmann was the envy of zillions of girls. Until August she was the one and only in Carlos Casagrande's life, a fashion model, and now actor of the TV series <i>Malhação</i> .	A atriz Nívea Stelmann foi invejada por milhões. Até agosto ela tinha exclusividade no coração do modelo, e agora ator de <i>Malhação</i> , Carlos Casagrande (R.CONTIGO, 05/01/99).
- <b>banish from one's mind and heart</b> (MCON)	- (n) <b>tirar da memória e do coração</b>
The King wrote to his bride-to-be: "I promise to take you as my only lover, banishing from my mind and heart all others and serving only you". (MCON)	(t) O Rei escreveu à sua futura esposa: "Prometo tê-la como minha única amante, tirando da memória e do coração as outras e servindo só você".

It will certainly not have escaped notice that many expressions, most particularly in Portuguese, in drawing extensively on the vocabulary pertaining to house tenure (*get in/out of, free, entrar, sair, morar, alugar, ocupar, livre*), conceive of the heart as a dwelling, the beloved being the tenant and the person in love (the owner of the heart), the lessor. The systematic use of this sort of vocabulary allows me to claim the existence of the conceptual formula THE HEART IS A DWELLING, at least as far as the conceptual system of Portuguese speakers is concerned. In

addition to this, there are two expressions in Portuguese which characterize the heart as a kingdom and the beloved as a king or queen who rules over it.

The expression *coração dividido* characterizes a dilemma and suggests some kind of control of the person who is in love.

On the other hand, what makes the expression *ter coração de estalagem* clearly derogatory is the fact that it is inspired in and conforms to our conception of romantic love, which demands exclusiveness. In stating that a given girl's heart has a large seating capacity, i.e., that it is able to contain a large number of people, it runs counter this conception and characterizes her as fickle if not immoral. We will see further on that as far as our conception of love as affection is concerned, the opposite holds. Big hearts with large seating capacity symbolize a great capacity for giving affection.

Another point which deserves attention concerns *ocupar o posto n.1 no coração de alguém* and *estar na pole position no coração de alguém*. These expressions, which presuppose a hierarchy of spots within the heart, is typical of love as affection, not of romantic love (to be gone into further on). Hence, from the point of view of romantic love, it is not something to be taken seriously; it does not imply any commitment and, as such, amounts to mere flirting.

Finally, the expression *banish someone from one's heart/tirar alguém do coração* which is atypical from the point of view of the prevailing conception of romantic love (passivity and lack of control) and must be regarded merely as a piece of rhetoric.

In what respects the conceptual formula THE HEART IS THE CONTAINER FOR THE BELOVED, romantic love and love as affection have diametrically opposite

conceptions.

To start with, in love as affection, unity and exclusiveness, which are characteristics of the conception of romantic love, are replaced by plurality and inclusiveness. From the point of view of love as affection, to love more than one person is not only positive and desirable but also healthy.

Secondly, in love as affection, the helpless spectator that obeys the irresistible force of love is replaced by a person of discernment who manages, on the whole, to control this feeling. Actually, in love as affection, that has to do with the giving of yourself and generosity, the notion of control is not relevant.

Let us show now the impact that these love-as-affection conceptions have on the formula THE HEART IS A CONTAINER FOR THE BELOVED and point out its most relevant characteristics.

**PLURALITY AND INCLUSIVENESS** – In love as affection there is usually room for more than one person in the heart. From this perspective, two physical dimensions become very important: the size of the heart and the compartmentalization of the heart, both things able to stand for the intensity (the size) of love. The bigger a person's heart, the bigger his/her capacity to love, that is, the more generous he/she is in his/her affection, and to have a big place in one's heart means to be greatly loved by this person.

In addition to the characterization of the intensity of love in terms of the size of the heart, a conception that is present in both languages, some expressions in Portuguese characterize it in terms of a hierarchy of spots inside the heart, in the sense that there are bigger, more privileged, important, special places that are occupied by those people we like and care the most.

DISCERNMENT AND CONTROL – In love as affection, although mention is not made as to whom took the initiative in all the expressions – the person who loves and saves space in his/her heart or the beloved person who takes this space –, linguistic evidence bears out that the access to the heart of the person who loves is a consequence of his/her own volition and choice. Likewise, the person who loves also has the power to “*tirar alguém do seu coração*” at will.

<b>- take sm to one's heart/bosom</b>	<b>- meter (alguém) no coração; tomar grande afeição</b>
The country took the king's new young wife to its heart.	(t) O país tomou grande afeição pela nova jovem esposa do rei.
<b>- (evn) go off sm; fall out of love with sm</b>	<b>- (n) tirar alguém do coração</b>
(n) I went off Peter when he said those dreadful things about Clare.  (n) Has Grace gone off that red-haired boy yet?	(t) Eu tirei Pedro do coração quando ele disse aquelas coisas horríveis sobre Clare.  (t) Grace já tirou aquele ruivo do coração?
<b>- (L) be number one (in sm's heart)</b>	<b>- (n) ser o número 1 no coração de alguém</b>
(n) Hannah was granted special privileges in the Sultan's harem because she was number 1 in his heart.	(t) À Hannah eram concedidos privilégios especiais no harém do Sultão porque ela era o número 1 no seu coração.
<b>- (L) be number one (in sm's heart)</b>	<b>- ser o primeiro no coração (R.TODATEEN, out/98)</b>
(t) Zezé DiCamargo – whose name begins with the last letter of the alphabet, is number one in the heart of all Brazilians.	Zezé DiCamargo – representado pela última letra do alfabeto, é o primeiro no coração de todo o Brasil. (R.TODATEEN, out/98)

<p>- (L) <b>be number one in (sm's heart)</b></p>	<p>- <b>estar na pole position no coração de alguém</b> (R.CARAS, 18/02/00)</p>
<p>(t) The student Leticia Canavalli (19) is number one in the heart of the much sought-after actor Matheus, from the <i>Terra Nostra</i> soap opera.</p>	<p>A estudante Leticia Canavalli (19) está na pole position no coração do ator, o cobiçado Matheus, de <i>Terra Nostra</i>. (R.CARAS, 18/02/00)</p>
<p>- (n) <b>have a special place in sm's heart</b></p>	<p>- (L) <b>ter um lugar especial no coração de alguém</b></p>
<p>(n) People that like animals have a special place in my heart.</p>	<p>(t) Pessoas que gostam de animais têm um lugar especial no meu coração.</p>
<p>- (evn) <b>be fond of sm or sth</b></p>	<p>- <b>ocupar espaço no coração de alguém</b> (J.GAZETA DO POVO, 12/07/98)</p>
<p>(t) Since he has been here for 39 years, he can't help rooting for Brazil. But he's still very fond of France.</p>	<p>Para ele, não há como deixar de torcer pelo Brasil, já que está aqui há 39 anos. Mas a França também ainda ocupa bastante espaço em seu coração. (J.GAZETA DO POVO, 12/07/98)</p>
<p>- (n) <b>like sm very much</b></p>	<p>- <b>ter lugar garantido no coração de alguém</b> (R.TODATEEN, out/98)</p>
<p>(t) But missing someone who is away is also a sign of love. It means that you like this person very much.</p>	<p>Mas saudade também é sinal de amor. Significa que a pessoa que está longe tem lugar garantido no seu coração. (R.TODATEEN, out/98)</p>
<p>- (evn) <b>take a liking for sm; (n) become sm's big fan</b></p>	<p>- <b>abrir uma vaga no coração para alguém</b> (J.GAZETA DO POVO, 08/11/98)</p>
<p>(t)...I got my father to take me to see <i>"The Sound of Music"</i> ten times and I took a great liking for Julie Andrews.</p>	<p>...obriguei meu pai a me levar para ver <i>"A Noviça Rebelde"</i> dez vezes e abri uma vaga espaçosa no meu coração para Julie Andrews. (J.GAZETA DO POVO, 08/11/98)</p>

- <b>have a great heart; be greathearted</b>	- (evn) (ter) <b>coração grande</b>
"When you are famous, there are people pulling at you 24 hours a day and that wears her down. She has a great heart; she wants to say yes to everything." (McCALL'S, jun/98)	(t) "Quando se é famoso, as pessoas ficam em cima da gente 24 horas por dia e isso a esgota. Ela tem um coração grande; ela quer dizer sim a tudo."
- <b>have a large heart; be largehearted</b>	-(evn) (ter) <b>coração imenso</b> (J.GAZETA DO POVO, 23/04/98)
(t) But I found out he has a large heart that goes beyond political issues in which he is thought to be a very competent professional.	Mas encontrei nele um coração imenso, que transcende a luta política na qual é considerado profissional mais competente. (J.GAZETA DO POVO, 23/04/98).
- <b>be big-hearted</b>	- (evn) (ter) <b>coração enorme</b> (R.CARAS, 12/02/99)
(t) Ivete is an enlightened being, she's big-hearted.  The film has been very popular among children, with its evil villain, big-hearted hero and exciting plot.	Ivete é iluminada, tem um coração enorme. (R.CARAS, 12/02/99)  (t) O filme que tem um vilão, um herói com coração enorme e uma trama emocionante agradou muito as crianças.
- (L) <b>in a mother's heart there's always room for one more</b>	- <b>coração de mãe sempre cabe mais um</b> (R.GAZETA DO POVO, 22/03/98)
(t) No doubt that a mother's heart is big and there is always room for one more.	Coração de mãe – que é grande e sempre cabe mais um, não se discute. (R.CAPRICHIO, maio/95).

Still in regard with the way we characterize the intensity of love as affection by means of physical aspects of the heart – that is, its size and its hierarchy of spots –, it is interesting to notice that the linguistic items are only expressive of the highest

level on the intensity scale. Therefore, we do not speak about people with little hearts or people that occupy little space in someone's heart.

One expression, in both languages, makes reference to the fact that, as far as affection and romantic love are concerned, the loss of a beloved person leaves an empty space in the heart which stands for the emotional discomfort we feel.

There is one expression in Portuguese, however, which suggests that, in love as affection, an empty space can be filled up.

<b>- leave a vacuum in sm's heart</b>	<b>- (evn) deixar um vácuo no coração de alguém (J.GAZETA DO POVO, 15/12/99)</b>
<p>The loss left a vacuum in his heart.</p> <p>(t) When she went away, she left a vacuum in our hearts!</p>	<p>(t) A perda deixou um vazio em seu coração.</p> <p>Ao partir, deixou um vácuo em nossos corações! (J.GAZETA DO POVO, 15/12/99)</p>
<b>- (evn) fill the void left by sth or sb</b>	<b>- ocupar vazio no coração de alguém (R.CARAS, 15/01/99)</b>
<p>(t) Sophie Rhys-Jones tries to fill the void left by Diana in the English people's heart.</p>	<p>Sophie Rhys-Jones tenta ocupar vazio deixado por Diana no coração dos ingleses. (R.CARAS, 15/01/99)</p>

There is one expression in Portuguese and in English, which is restricted to romantic love, that demonstrates the existence of a route, path to the heart - the stomach/estômago.



<p>- the way to a man's heart is through his stomach/belly</p>	<p>- o caminho para o coração do homem é através do estômago; (vvn) a melhor maneira de chegar ao coração de um homem é pelo estômago (R. MAIS VIDA, set/98)</p>
<p>(t) "The best way to a man's heart is through his stomach. Some perfumes go beyond the smell, you almost taste them, they make your mouth water."</p>	<p>"A melhor maneira de chegar ao coração de um homem é pelo estômago. Certos perfumes vão além do cheiro, você quase sente o gosto, eles fazem salivar." (R. MAIS VIDA, set/98)</p>

Finally, in relation to love as a religious devotion, the love for God, only one expression was found in Portuguese – *ter Deus no coração*, that acknowledges the presence of God in the heart without making any mention whatsoever of the notions of exclusiveness, space or hierarchy. This is probably so because we conceive of God as being superior to all of them.

<p>- (n) have a strong belief in God; (n) believe in God; (n) have faith in God</p>	<p>- ter Deus dentro do coração (TV)</p>
<p>If you have a strong belief in God you will overcome your obstacles more easily.</p>	<p>(t) Se você tiver Deus dentro do coração superará mais facilmente seus obstáculos.</p>

## 2 THE HEART IS THE SEAT OF COURAGE (DETERMINATION)

Linguistic expressions bear evidence to the fact that the heart is, to a great extent, both in the Portuguese and English cultures, conceived of as the seat of emotions, and this conception encompasses courage. Not in an exclusive fashion, though, because, as far as colloquial figurative language is concerned, courage is also represented by the chest, in the Portuguese language, and in the English language, by a less noble body part – the guts.

We also verified that, on the whole, emotions are situated in the heart, but in the case of courage, the figurative language resorts to metonymy, whose mechanism is slightly different from that of the metaphor. Having in mind that metaphor and metonymy are two cognitive processes that we make use of in dealing with abstract concepts, the difference between them lies in the fact that while metaphor is a process in which one thing is understood in terms of another, metonymy is a process “whereby one thing comes to stand in place of something else due to various intrinsic relationships” (DIRVEN 1985, p.96). As far as courage is concerned, we have one of the most common metonymical relations (container/contained), in which the container comes to stand for what it contains, as, for example, in *That was an excellent dish (excellent food)*; *Bebi dois copos cheios; I drank two glasses of wine*; *A terra inteira chorou a morte do santo pontífice (os habitantes da terra)*. In sum, it is the heart itself that comes to stand for courage.

As a matter of fact, the word heart has been used as synonymous with courage for quite some time (in the English language since c.825). Although this conception is also present in Portuguese, the use of the word heart as an equivalent

for courage is quite restricted, since, in this respect, there is a predominance of other words such as “ânimo” and “fibra”.

The experiential basis for Portuguese as well as English speakers to place courage in the heart has probably to do with the fact that courage, determination occur in situations where there is either danger or difficulty involved (and consequently fear) which leads to increased arousal, including heart rate as self-reports on this emotion show: *there's a quickening of heartbeat, my heart pounds* (DAVITZ, 1969, p.55).

In the expressions below, all of which except two are English, let us try to substitute the word courage for heart.

- be a man of heart	- (n) ser um homem de fibra, coragem
(t) He is a man of heart. Nobody would do what he did.	(n) Ele é um homem de fibra. Ninguém faria o que ele fez.

- have the heart to do sth	- ter a coragem ou a crueldade de; a perversidade de
I don't know how you can have the heart to say no to the poor child.	(t) Não sei como você tem coragem de dizer não à pobre criança.
I don 't have the heart to tell him that his wife died when he drove his car into the stone wall.	(t) Eu não tenho coragem de contar-lhe que a mulher dele morreu quando o carro colidiu contra a parede de pedra.
How can you have the heart to do this?	Como podes ter coragem de fazer isto?

- have no heart for sth	- (não) sentir entusiasmo/ ânimo por
She has no heart for this type of work.	(t) Ela não tem ânimo para este tipo de trabalho.

<b>- (not) find it in one's heart/find it in oneself to do</b>	<b>- (não) ter a coragem de; decidir-se a; animar-se; sentir-se capaz de</b>
<p>He could never find it in his heart to be mean to a dog.</p> <p>He could not find it in his heart to tell her about her mother's death.</p>	<p>(t) Ele nunca teria coragem de maltratar um cachorro.</p> <p>(t) Ele não teve coragem de contar a ela sobre a morte da mãe.</p>
<b>- pluck up heart</b>	<b>- fazer das tripas coração; criar coragem</b>
<p>Ethelred seems to have plucked up a little heart.</p> <p>I shall have to pluck up heart and speak to her about it.</p>	<p>(t) Ethelred parece ter criado um pouco de coragem.</p> <p>(t) Eu vou ter que fazer das tripas coração e falar com ela sobre isto.</p>
<b>- hearten</b>	<b>- encorajar</b>
<p>We were much heartened by the news.</p>	<p>(t) As notícias nos encorajaram bastante.</p>
<b>- give sm heart (MCON)</b>	<b>- (n) dar coragem; (n) animar</b>
<p>What had encouraged me was that Michael had told his American team-mate Dale Hopkins that nobody would get over 26 feet. That comment gave me tremendous heart, because I then realized he could be beaten. (MCON)</p>	<p>(t) Michael disse ao seu companheiro americano de time, Dale Hopkins, que ninguém chegaria a marca dos 26 pés. Tal comentário me animou bastante, pois daí me dei conta de que poderia vencê-lo.</p>
<b>- take heart at/from sth; make sm take heart at sth</b>	<b>- ser encorajado; fazer acreditar; cobrar ânimo; alegrar-se</b>
<p>Small businesses should take heart at the government's new tax laws.</p> <p>The critic's kind words made me take heart at my work.</p>	<p>(t) As micro-empresas deveriam animar-se com o novo sistema tributário do governo.</p> <p>As palavras amáveis do crítico me encorajaram no meu trabalho.</p>

<b>- lose heart</b>	<b>- desanimar; perder o incentivo; perder o pique/ânimo/a vontade</b>
<p>She's been struggling for years, but I can see she is losing heart now.</p> <p>The team had won no games and it lost heart.</p> <p>Although he was assigned to a difficult and time-consuming task, Smith never lost heart.</p>	<p>Ela vem lutando há anos e vejo que agora está perdendo o pique.</p> <p>(t) O time não ganhou nenhum jogo e perdeu o incentivo.</p> <p>(t) Apesar de ter recebido uma tarefa difícil e trabalhosa, Smith não desanimou.</p>
<b>- (n) not have enough enthusiasm</b>	<b>- faltar coração</b>
<p>(t) I think they failed because they didn't have enough enthusiasm.</p>	<p>(n) Eu acho que eles fracassaram porque faltou coração</p>

We observed that in most of the expressions it was possible to substitute the word courage for heart with little or no loss in meaning. Furthermore, we also verified that, together, the English expressions are rich and varied because they encompass a wide range of states and situations in which the notion of courage is present: presence of courage, lack of courage, abatement of courage, to summon up, to muster courage, to lose courage and to inspire and dampen courage.

Before we go any further, let it be pointed out that as far as this study is concerned, we will employ the word courage in its widest sense. It must be regarded as an “umbrella term” – rather imperfect or clumsy, it must be allowed – for many other words that share the same semantic features that are part and parcel of the concept courage. Thus, courage is not only willingness to deal with things which are potentially dangerous and risky; it also implies willingness in general and willingness to pursue things, resolution, determination, diligence, hard work, drive, dedication, spirit, nerve, energy, strength, stimulus, inspiration, involvement, and ultimately, ardor

and enthusiasm.

In English, activities are conceived of as containers in the figurative characterization of determination and enthusiasm by people pursuing activities, and the heart, as a symbol of the attributes above mentioned, is situated inside this container, which corroborates the conceptual metaphor ACTIVITIES/EVENTS ARE CONTAINERS (LAKOFF & JOHNSON, 1980, p.30-32), a topic that was dealt with on page 45.

<b>- one's heart is not in sth</b>	<b>- (n) não tem nada a ver com; (n) não sente/há entusiasmo</b>
I tried to look interested, but my heart wasn't in it.  I did the job for a few weeks but my heart wasn't in it.	(t) Eu tentei parecer interessado, mas não havia entusiasmo da minha parte.  (t) Fiz o trabalho por algumas semanas mas ele não tinha nada a ver comigo.
<b>- put heart into sth</b>	<b>- (n) colocar entusiasmo em algo</b>
(n) Put heart into whatever you do and you will have a good chance of success.	(t) Coloque entusiasmo em tudo o que você faz, e terá uma boa chance de sucesso.
<b>- put one's heart into sth</b>	<b>- (n) fazer algo com muita dedicação</b>
(t) I really deserved the prize for the story because I put my heart into it.	(n) O prêmio que recebi foi merecido pois realmente fiz a estória com muita dedicação.
<b>- put more heart into sth</b>	<b>- (n) pôr mais coração</b>
I want you to put more heart into your singing.	(t) Eu quero que você ponha mais coração no seu canto.
<b>- put one's heart and soul into sth</b>	<b>- dedicar-se de corpo e alma a uma coisa</b>
Tom has put his heart and soul into passing his examination.	(t) Para passar no exame Tom tem se dedicado de corpo e alma.

And when the person is the recipient of such stimulus, it is he/she that is characterized as a container.

- put (new/fresh,etc ) heart into sm	- (n) encorajar; (n) dar nova vida
"I think Sir Keith will have put fresh heart into millions of people with this speech – Labour as well as Tory supporters."	(t) "Eu acho que o discurso do Sr.Keith encorajou milhões de pessoas – tanto partidários do partido trabalhador como do conservador."

In Portuguese, however, the conception of the heart as determination and enthusiasm in the pursuance of activities seems to be restricted to the practice of sports and, unlike in English, the heart is not situated in the activity. In Portuguese, the heart as the embodiment of the attributes above mentioned is characterized as a means or instrument that enables us to have an active participation in a sport, as it is shown in:

- (n) play with enthusiasm/determination	- (n) jogar com o coração
(t) The score couldn't have been different because the team played with enthusiasm, determination.	(n) O resultado não poderia ter sido outro, pois o time jogou com o coração.
(t) We played a team like Santos that plays with enthusiasm, determination.	(n) Enfrentamos um time igual ao Santos, que joga com o coração. (J.GAZETA DO POVO, 31/07/98).

Or else, still in regard with the conception of the heart as a means or instrument to participate actively in a game, which is characterized by determination and enthusiasm, the athletes themselves can put their hearts on the spot where the

game is developed or even on the soccer shoes, both of which are instrumental, it goes without saying, in the development of the game.

- (n) <b>play enthusiastically; (evn) do one's best</b>	- <b>pôr o coração na quadra</b>
(t) The team won't get all the way through to the final unless they do their best.	(t) Se o time não puser o coração na quadra não chegará até as finais.

- (n) <b>play enthusiastically; (evn) do one's best</b>	- (n) <b>pôr o coração na ponta da chuteira</b>
(t) Victory at all costs today. It's essential that we do our best.	(n) Hoje só a vitória interessa. Temos que colocar o coração na ponta da chuteira

It was not found other examples in Portuguese in which the word heart had the meaning of determination, spirit, strength, involvement, enthusiasm, etc. In the English language, however, the intensity of these tributes can be conveyed in terms of the portion or amount of heart involved (*half of the heart, the whole heart, or a heart and a half*) and the same effect of intensity is also achieved by adding the heart as a whole to the hand or to the soul.

- <b>whole-hearted support</b>	- <b>apoio integral, irrestrito, fervoroso</b>
His plan had their whole-hearted support.	(t) Seus planos tinham o apoio total e irrestrito deles.

- <b>do sth with one's whole heart</b>	- <b>fazer algo de todo coração</b>
(n) She must have done her project work with her whole heart because it came out perfect.	(t) Ela deve ter feito seu trabalho de pesquisa de todo coração porque saiu perfeito.



<b>- want sth with all one's heart</b>	<b>- (n) querer muito alguma coisa</b>
I wanted with all my heart to attend their wedding.	(t) Eu queria muito ir ao casamento deles.
<b>- hope with all one's heart and soul</b>	<b>- esperar algo de (todo o) coração</b>
(n) I hope with all my heart and soul that you'll be happy.	(t) De todo coração eu espero que você seja feliz.
<b>- do sth with half a heart</b>	<b>- fazer algo friamente, sem entusiasmo</b>
(n) Our landlord redecorated the bedroom, but it was such a botched job that it was probably done with half a heart.	(t) O nosso proprietário redecorou o quarto, mas foi um trabalho tão grosseiro que provavelmente foi feito sem entusiasmo.
<b>- do sth half-heartedly</b>	<b>- fazer algo friamente, sem entusiasmo</b>
The audience applauded half-heartedly.	(t) A platéia aplaudiu friamente.
<b>- half-hearted attempt</b>	<b>- friamente, sem entusiasmo</b>
The children made a half-hearted attempt to tidy their rooms.	(t) As crianças, sem entusiasmo, tentaram arrumar o seus quartos.
<b>- do sth with a heart and a half</b>	<b>- (n) fazer algo de muito bom grado, (n) com muito gosto, (n) com muita boa vontade</b>
(n) I would help you with a heart and a half if I weren't going away tomorrow.	(t) Eu te ajudaria de muito bom grado se não fosse embora amanhã.
<b>- be with sm heart and hand</b>	<b>- apoiar alguém inteiramente</b>
We are with you heart and hand.	(t) Nós o apoiamos inteiramente.
<b>- do sth heart and soul</b>	<b>- (evn) fazer algo com o coração (J. GAZETA DO POVO, 10/07/98); fazer algo de corpo e alma</b>
Miss Bates has dedicated herself to her profession heart and soul.	(t) A senhorita Bates tem se dedicado à profissão de corpo e alma.

<b>- love sm heart and soul</b>	<b>- amar alguém de todo o coração; de corpo e alma;</b>
She loved him heart and soul.	(t) Ela o amava de todo o coração.

In the English language, the word heart is also used in connection with determination in achieving something (in this case, the person places his heart on the object of his desire, on the thing which he pursues) as well as determination in not letting something happen.

<b>- set one's heart/ affections/ mind on sth; have one's heart/mind set on/upon sth; someone's heart/ mind is set on; with one's heart/ mind set on</b>	<b>- querer a .c. de todo o coração; desejar muito obter a . c.</b>
My son set his heart on becoming a doctor.	(t) Meu filho deseja de todo o coração tornar-se médico.
I have set my heart on going to Italy soon.	Desejo muito ir à Itália logo.

<b>-set one's heart against sth</b>	<b>- (n) empenhar-se contra a .c.</b>
She had set her heart against selling the statue.	(t) Ela se empenhou contra a venda da estátua.

<b>- have one's heart set against sth</b>	<b>- (n) ser contra; opor-se</b>
(n) Mary's father has had his heart set against the marriage from the beginning.	(t) Desde o início o pai de Maria tem sido contra o casamento.

And finally, specifically as regards volition, willingness, a change in attitude is characterized in English as a change of heart.

<b>-a change of heart</b>	<b>- (n) mudança de idéia</b>
<p>Fred got admitted to medical school but he had a change of heart and decided to go into the Foreign Service instead.</p> <p>He's had a change of heart – he's going to help us after all.</p>	<p>(t) Fred foi admitido na faculdade de medicina, mas mudou de idéia e em vez disso decidiu ingressar no serviço diplomático.</p> <p>(t) Ele mudou de idéia – vai nos ajudar apesar de tudo.</p>

### 3 THE HEART IS A VALUABLE OBJECT

Emotions, according to our folk conceptions, are, to a great extent, situated in the heart as it is shown in the conceptual metaphor EMOTIONS ARE IN THE HEART (KÖVECSES, 1989, p.172). But the heart itself can also come to stand for the emotion it contains, in a metonymical process that involves container and contained. In the previous conceptual metaphor – THE HEART IS THE SEAT OF COURAGE – we saw that it applies to courage.

As far as romantic love is concerned, this conception is present in both cultures we are investigating so that the heart comes to symbolize or embody romantic love.

But in what sense, the heart, as the embodiment of romantic love, is a valuable object? It is an object because it is the materialization of an emotion and therefore a physical entity, and it is valuable because it is an object of desire.

Let us straighten this out. From the point of view of the person who wishes to obtain the love of the beloved person, the task is one that demands hard work and dedication. To start with, there are more people who are interested and that leads to competition. In addition to that, the process necessarily involves interaction or a negotiation that, basically, amounts to impressing favorably the beloved person which can involve comings and goings, resistance, strategies and tactics. In some way or another this process looks like a game and sometimes resembles a war, cf. the conceptual metaphor LOVE IS WAR: *She is besieged by suitors. He is known for his many rapid conquests. She fought for him, but his mistress won out. He made an ally of her mother. He is slowly gaining ground with her* (L&J, 1980, p.49). In short, the

task of conquering the heart of the beloved may take a lot of doing and may be difficult to achieve, and that is the reason the heart is regarded as a valuable object.

Let us see now the main concepts about romantic love that the expressions which pattern into the conceptual metaphor **THE HEART IS A VALUABLE OBJECT** lay bare. To start with, the notion of exclusiveness prevails in the same way as in **THE HEART IS A CONTAINER FOR THE BELOVED** so that the heart, as a rule, has only one owner.

In addition to this, and unlike the expressions that we saw in relation to romantic love in **THE HEART IS A CONTAINER FOR THE BELOVED** that suggest a person that is, as a rule, impotent and perplexed before the explosive force of love, as regards **THE HEART IS A VALUABLE OBJECT**, the owner of the heart seems to have a greater power to decide and choose. However, as the expressions suggest, at the moment the person gives his/her heart to someone, he/she relinquishes the control over romantic love. That is, once the heart is given away, the control over it belongs to the other person, and there is no taking back.

Before we see the expressions that pattern into the metonymical conception of the heart as a symbol of romantic love, let us examine the following correspondences:

1. Metonymically, the heart (container) stands for romantic love (contained).
2. To have intentions of being loved by someone is to have intentions of taking possession of his/her heart.
3. To apply oneself to obtain one's love is to apply oneself to take possession of one's heart.
4. To be loved by someone is to possess his/her heart.
5. To love someone is to have given him/her the heart.
6. Not to be in love with anyone is to possess the heart.

7. To offer someone love is to offer him/her the heart.
8. To gain back someone's love is to gain back the heart.

<b>- (evn) vie for sm's love</b>	<b>- disputar o coração de alguém</b> (R.VEJA, 10/03/99)
(t) She plays the role of Laura, a fashion designer that vies with Lucinha for Salviano's love.	Ela interpreta Laura, uma designer de moda que disputa com Lucinha o coração de Salviano. (R.VEJA, 10/03/99)
<b>- (L) apply for a place in sm's heart</b>	<b>-ser candidato (a) ao coração de alguém</b> (R.TODATEEN, out/98)
(t) "I'm looking for the love of my life." And you, have you already applied for a place in the heart of the good-looking guy?	"Estou procurando a mulher de minha vida." E você já preencheu sua ficha de candidata ao coração do gato? (R.TODATEEN, out/98)
<b>- win sm's heart</b>	<b>- (evn) ganhar o coração de alguém</b> (R.TODATEEN, out/98)
(t) To win your babe's heart once and for all, pay close attention to these magical recipes.	Para ganhar de vez o coração do gato, preste atenção nessas receitas encantadas. (R.TODATEEN, out/98)
<b>- (evn) win sm's heart</b>	<b>- conquistar o coração de alguém</b> (TV)
(t) Girl, tell me what I've gotta do to win your heart.	Garota, me diga o que é que eu faço para conquistar o seu coração. (TV)
<b>- capture sm's heart</b>	<b>- (n) capturar o coração de alguém</b>
(t) A book that teaches women (...) is a hit in the United States – "The Rules: time tested secrets for capturing the heart of Mr.Right".	Um livro que ensina as mulheres...está fazendo o maior sucesso nos Estados Unidos – "O método: segredos longamente testados para capturar o coração do eleito". (R.BÁRBARA, set/98)

<b>- steal sm's heart (away)</b>	<b>- (evn) roubar o coração de alguém (TV)</b>
Jean stole his heart when he visited Britain at the height of his pop fame.	(t) Jean roubou-lhe o coração quando da sua visita à Inglaterra no auge da sua fama de pop star.
<b>- take sm's heart</b>	<b>- (evn) roubar o coração de alguém</b>
(n) You can tell from the way she acts that he has taken her heart.	(t) Pelo jeito dela dá p'ra notar que ele roubou seu coração.
<b>- (evn) take sm's heart</b>	<b>- fisgar o coração de alguém (J.GAZETA DO POVO, 13/02/2000)</b>
(t) A lady lawyer whose heart will be taken.	Uma advogada que será fisgada pelo coração. (J.GAZETA DO POVO, 13/02/2000)
<b>- give one's heart to sm</b>	<b>- (n) dar o coração a alguém</b>
(n) Give me your heart and I'll make you happy.	(t) Dê-me seu coração e eu a farei feliz.
<b>- hand over one's heart to sm</b>	<b>- (n) entregar o coração a alguém</b>
(n) She became a slave to that man ever since she handed her heart over to him.	(t) Ela ficou uma escrava daquele homem desde que lhe entregou o coração.
<b>- (n) be the one chosen to be the love of sm's life</b>	<b>- ser o (a) eleito (a) do coração de alguém (TV)</b>
(t) In a few minutes you'll know the name of the girl that the singer Daniel chose to be the love of his life.	Em alguns minutos vocês saberão o nome da eleita do coração do cantor Daniel. (TV)
<b>- (n) one's heart is sm's</b>	<b>- (n) o coração é de alguém</b>
(t) You know that my heart has always been yours.	(n) Você sabe que meu coração sempre foi seu.

- (evn) <b>one's heart belongs to sm</b>	- (n) <b>o coração pertence a alguém</b>
(t) It's no use. My heart belongs to her.	(n) Não adianta. Meu coração pertence a ela.

- (evn) <b>have one's heart</b> (from the movie <i>Gia: fama e destruição</i> ; (vvn) <b>be the man/woman in someone's life; the love of one's life; the one you love</b>	- <b>ser dono (a) do coração de alguém</b> ( R.CARAS, 05/02/99)
(t) The beautiful carioca fashion model Daniela Sarayhyba (14) is the woman in the life of the heartthrob Márcio Garcia (28). Her career, success and beauty care routine came early in her life, that is, 3 years ago.  Well then, who's the man that has your heart, eh?	-Linda e dona do coração do cobiçado galã Márcio Garcia (28), a modelo carioca Daniela Sarayhyba (14) é precoce na carreira, iniciada há 3 anos, no sucesso e nos cuidados com a beleza.(R.CARAS, 05/02/99)  (t) Vamos lá, quem é o dono do seu coração, hein?

- (e) <b>not to love anybody</b>	- (n) <b>o coração não ser de ninguém</b>
(t) I have no doubt, he doesn't love anybody yet.	(n) Pode ter certeza, o coração dele ainda não é de ninguém.

- <b>lose one's heart to sm</b>	- <b>enamorar-se, apaixonar-se por</b>
She lost her heart to the soldier with the broad shoulders and deep voice.  She lost her heart to the boy next door.	(t) Ela se apaixonou pelo soldado com ombros largos e voz grossa.  (t) Ela se apaixonou pelo vizinho do lado.

- (n) <b>win back sm's heart</b>	- (n) <b>reconquistar o coração de alguém</b>
(t) She went to great lengths to win back her ex-fiancé's heart.	(n) Ela fez de tudo para reconquistar o coração de seu ex- noivo.



We notice that the conceptual metaphor THE HEART IS A VALUABLE OBJECT is a little more productive in Portuguese than in English.

There are still some expressions in English and Portuguese that have to do with the worship of artists by the public and fans and not necessarily characterize romantic love, but exclusively concentrate on the accomplishment of winning the hearts of the public by these performers .

<b>- conquer the hearts</b>	<b>- (evn) conquistar o coração</b>
(t) The enthusiastic applause proved that he had definitely conquered the hearts of his audience.	(n) O aplauso entusiástico provou que ele tinha definitivamente conquistado o coração de seu público.
<b>- (evn) capture hearts</b>	<b>- arrebatat corações</b>
(t) For quite some time one single idol hadn't captured so many hearts.	Há muito tempo um só ídolo não arrebatava tantos corações. (TV)

And finally, in the Portuguese expression below, which is quite common, the love for Brasil is described as if this country were the owner of the heart of the person who loves it.

<b>- (L) Brazil has one's heart</b>	<b>- (n) coração é brasileiro</b>
(n) She has been living in the States for quite a long time but Brazil is the country that has her heart.	(t) Faz um bom tempo que ela mora nos Estados Unidos mas seu coração é brasileiro.

#### 4 TRUTH IS IN THE HEART

The idea of life as a stage and human beings as actors is not solely a literary metaphor. Actually, it is a fairly common and widespread conception which pervades language (*to put on an act, to play to the gallery, to unmask someone, to ring the curtain down, to be in the limelight, behind the scenes, stage fright, to play a different role, just to mention a few English expressions*). Ultimately, and in a simplistic way, that amounts to saying that we have (at least) two identities or selves, our actual self, which we do not normally reveal – actually, in many aspects, even we do not know what we truly are – and the self that we reveal in our social interaction. Schizophrenia apart, I do not believe it is an exaggeration to say that.

In this respect, KÖVECSES (1989, p.152-153) puts forward a very suggestive theory concerning our folk model for the self, which he calls “the onion peel theory”. He says that we do not normally reveal what we are and, just like onion peel, we are composed of several layers, the outermost layers being those aspects of the self that are known to us, that we have more control over, and that we want to present to others, i.e., our outside. These traits constitute the most misleading and least true aspects of the self. On the other hand, the innermost layers, that is, the ones that are or come from the deepest parts of the self, are our real and true feelings, thoughts and actions.

As regards the difference between the appearance of things and the truth about what they really are, i.e., what constitutes their essence (that which makes something what it is) or true nature, LAKOFF & TURNER (1989, p.148) say that “only the outsides of things are directly accessible to perception, and it follows that

essences are not directly accessible to perception, while appearances, of course, are". As a matter of fact, the idea that appearances are misleading or deceptive is very common and it is stated in proverbs like *Far fowls have fair feathers. A straight stick is crooked in the water. All that glitters is not gold. All are not merry that dance lightly. Never judge a book by its cover*, for which there are a number of correlatives in Portuguese.

It is very likely that, due to the fact that truth (in a very general sense, concerning the essence or nature of things) is often difficult to get at or not directly accessible (it doesn't meet the eye), we conceptualize it as being located inside (a phenomenon, event, process or whatever), and hence hidden, rather than on surface (take, for instance, *to look into something, to discover, to lay bare* and the Latin origin of the verb to investigate). In addition to being contained, the harder it is to get at truth, the more remote or distant truth is, i.e., the deeper it is located in the container, so that TRUTH IS DEEP DOWN (KÖVECSES, 1989, p.151-153), for which there are numerous examples, such as *You have to dig deeper to find the truth, a deep secret, an in-depth investigation, etc.*

If this stands to reason, let us now concentrate on the title of this conceptual metaphor, TRUTH IS IN THE HEART. As regards this conceptual metaphor, the word truth is to be understood specifically as the truth related to the nature or character of human beings, or, in other words, it has to do with what is true, genuine and authentic as regards the traits which make up a person's personality, which we referred to above (in a rather clumsy or non-scientific fashion, it must be allowed) as "the true self". In this sense, truth, just like emotions, are located in the heart, or else, metonymically, the heart itself also represents truth.

## OUR SECRETS ARE KEPT IN THE HEART

<b>- (e) one's innermost thoughts and secrets</b>	<b>- o que vai/ passa no/pelo coração de alguém (R.CAPRICHÔ, maio/95)</b>
(t) Am I curious to know his innermost thoughts and secrets! or A penny for your thoughts.	Eta curiosidade de saber o que vai no coração dele. (R.CAPRICHÔ, maio/95)
<b>-the secrets of the human heart (TV)</b>	<b>- (evn) os segredos do coração (J.GAZETA DO POVO---)</b>
Who knows the secrets of the human heart?	(t) Quem conhece os segredos do coração?

## THE HEART IS OUR TRUE CHARACTER

<b>- at heart</b>	<b>- no fundo; no íntimo</b>
His manners are rough but he is a kind man at heart.	(t) Seus modos são grosseiros, mas no fundo ele é gente boa.

## WHAT COMES FROM THE HEART IS TRUE, SINCERE

<b>- heartfelt</b>	<b>- sincero; profundo; genuíno</b>
My heartfelt thanks.	(t) Meus sinceros agradecimentos.
<b>- (straight) from the heart</b>	<b>- (n) de coração; (n) sincero; (n) honesto</b>
John always speaks from the heart.	(t) João sempre fala honestamente.
Their gratitude came from the heart.	(t) O agradecimento deles foi de coração.
<b>- speak from one's heart</b>	<b>- falar do/de coração</b>
We believed him, we could see he was speaking from his heart.	Nós acreditamos nele, podíamos ver que ele falava do coração.

- have a heart-to-heart talk	- (evn) <b>falar de coração para coração</b> (J.GAZETA DO POVO, 02/12/98); (vvn) <b>falar de coração a coração</b> (R.CRIATIVA, ano X, n.114); <b>ter uma conversa franca</b>
<p>Jim and her mother had a heart-to-heart talk before she decided to move in with Andrew.</p> <p>I'm sure that we should have a heart-to-heart talk to clear up matters.</p> <p>A 10-year-old might not be willing to have a heart-to-heart with Mom, but you still can do things to shore up his self-esteem. (R. REDBOOK, Dec/98)</p>	<p>(t) Jim e sua mãe falaram de coração para coração antes dela decidir ir morar com Andrew.</p> <p>Tenho certeza de que deveríamos ter uma conversa franca para esclarecer o assunto.</p> <p>(t) Uma criança de dez anos talvez não esteja disposta a ter uma conversa franca com a mamãe, mas há ainda algumas coisas que você pode fazer para proteger a auto estima dela.</p>

### THE DEEPER WITHIN THE HEART, THE TRUER, OR THE MORE SINCERE

- (deep down) in one's heart	- <b>no fundo do coração; secretamente; intimamente;</b>
<p>In my heart I know that she's right.</p> <p>In your heart you know it's true.</p>	<p>(t) No fundo do coração eu sei que ela tem razão.</p> <p>(t) Lá no fundo você sabe que é verdade.</p>

- from (the bottom of) one's heart	- <b>do fundo do coração; sinceramente</b>
<p>I wish you the best from the bottom of my heart.</p> <p>(t) From the bottom of her heart. Elisabete Turin paid homage to the sculptor João Turin, her uncle-grandfather, with a book about his life.</p>	<p>Desejo-lhe tudo de bom do fundo do coração.</p> <p>Do fundo do coração. Elisabete Turin homenageia o escultor João Turin, seu tio-avô, com um livro sobre a vida dele. (J. GAZETA DO POVO, 20/09/98)</p>

<b>- in one's heart (of hearts)</b>	<b>- (evn) no fundinho do coração (J.GAZETA DO POVO, 19/01/99); (vvn) no íntimo do coração (J.GAZETA DO POVO, 25/12/98); (n) lá no fundo</b>
<p>I didn't want to believe it, but in my heart of hearts I knew that it was true.</p> <p>I know she is always smiling, but she is unhappy in her heart of hearts.</p> <p>(t) In her heart of hearts she knows I was the one who supported her the most.</p>	<p>(t) Eu não queria acreditar, mas lá no fundo eu sabia que era verdade.</p> <p>Eu sei que ela está sempre sorridente, mas no fundo do coração ela é infeliz.</p> <p>No fundinho do coração ela sabe que quem mais a apoiou fui eu. (J.GAZETA DO POVO, 19/01/99)</p>

### APPEARANCES ARE DECEPTIVE

<b>- (evn) the face is no index to the heart</b>	<b>- quem vê cara não vê coração</b>
(n) His great refinement hides an evil character – the face is no index to the heart.	(t) Seu grande refinamento esconde um mau caráter – quem vê cara não vê coração.
<b>- fair face, foul heart</b>	<b>- (evn) quem vê cara não vê coração</b>
(n) From all appearances he's innocent, but as the old saying goes "Fair face, Foul heart".	(t) Julgando pelas aparências ele é inocente, mas segundo o velho ditado "quem vê cara não vê coração".

### ONE MAY ATTEMPT TO GAIN ACCESS TO SOMEONE'S HEART

<b>- (evn) unlock the secrets of sm's heart</b>	<b>- (n) desvendar os segredos do coração</b>
(t) Freud advanced in his career because he had a special talent to unlock the secrets of people's heart.	(n) Freud progrediu na sua carreira porque tinha um talento especial para desvendar os segredos do coração.

- (evn) <b>sound someone out</b>	- <b>sondar o coração de alguém</b>
(n) He's been acting so strangely lately. Perhaps you could sound him out to see what is really bothering him.	(t) Ele tem agido de uma maneira tão estranha ultimamente. Talvez você pudesse sondar seu coração e descobrir o que está perturbando-o .

## DOWN INTROSPECTION IS SEARCHING OUR HEARTS

- <b>search one's heart/soul; heart/soul- searching</b>	- (n) <b>fazer um exame de consciência</b>
The teacher searched his heart trying to decide if he had been unfair in failing Tom.  After much heart-searching Jean told Beth she was sorry for the unkind things she had said.	(t) O professor fez um exame de consciência para ver se tinha sido injusto ao reprovar Tom.  (t) Depois de muito exame de consciência Jean disse a Beth que sentia muito pelas coisas injustas que tinha lhe falado.

## GOD HAS ACCESS TO OUR HEARTS

- (n) <b>God sees through us</b>	- <b>Deus não lê nas caras e, sim, nos corações</b>
(t) In the words of Lincoln "you can deceive some people all the time and all people for some time, but you can't deceive all people all the time". I'd like to add that God is the only one you can never deceive because He sees through us.	(t) Nas palavras de Lincoln "você pode enganar algumas pessoas o tempo todo e todas as pessoas por algum tempo, mas você não pode enganar todas as pessoas o tempo todo". Eu gostaria de acrescentar que Deus é a única pessoa que você nunca engana porque Ele não lê nas caras e, sim, nos corações.

### THE SECRETS OF THE HEART MAY BE REVEALED AT WILL

- unlock the secrets of one's heart	- revelar os segredos do coração
(n) In biographies people usually unlock the secrets of their hearts .	(t) Em biografias as pessoas geralmente revelam os segredos do coração.

### BEING FRANK AND SINCERE IS TALKING OPEN-HEARTEDLY

- (evn) speak with an open heart	- falar de coração aberto
She told her troubles with an open heart.	(t) Ela falou de coração aberto sobre os seus problemas.

- open one's heart to sm	- abrir o coração/a alma/ o peito para alguém; abrir-se (com alguém)
(t) I felt much better after opening my heart to my friend.	Eu me senti muito melhor depois que abri o coração para minha amiga.

- (evn) open one's heart to sm	- escancarar o coração (R.CARAS, 22/01/99)
(t) Afterwards, madly in love, he opens his heart. "She's an excellent person to be with and doesn't complain about anything."	Depois escancara o coração apaixonado. "Ela é uma ótima companheira e não reclama de nada". (R.CARAS, 22/01/99)

### BEING SINCERE IS SPEAKING OPEN-HEARTEDLY, MAKING OUR HEART VISIBLE, OR PLACING IT CLOSE TO THE ORGANS OF SPEECH

- wear/pin one's heart (up) on one's sleeve	- falar com o coração na mão
In all his performances ...he never wears his heart on his sleeve: you sense his reserve, his secrecy, his self-control.	(t) Em todas as suas atuações...ele nunca fala com o coração na mão: você sente sua reserva, seu mistério, seu autocontrole.



<b>- wear one's heart in one's mouth</b>	<b>- ter o coração perto da goela</b>
(n) Some of the people at work don't like him because he's the sort of person who wears his heart in his mouth.	(t) Algumas pessoas no trabalho não gostam dele porque ele tem o coração perto da goela.

<b>- have one's heart at one's tongue's end</b>	<b>- (evn) ter o coração na boca</b>
(n) Everybody likes Nilce, she has her heart at her tongue's end.	(t) Todos gostam da Nilce, ela tem o coração na boca.

<b>- bare one's heart/soul to sm</b>	<b>- pôr o coração a nu; (vvn) abrir-se com alguém</b>
I did not know my neighbor very well, but one evening we sat and talked and he bared his heart to me; since then I have understood him better.	(t) Eu não conhecia meu vizinho muito bem, mas uma noite nós sentamos e conversamos e ele abriu-se comigo; desde então eu passei a compreendê-lo melhor.

<b>- lay one's heart bare</b>	<b>- pôr o coração a nu</b>
(n) I laid my heart bare to him and then he went and told everyone in the office what I'd said.	(t) Eu pus o coração a nu para ele e então ele contou para todo mundo no escritório o que eu tinha dito.

## UNWILLINGNESS TO REVEAL WHAT GOES ON IN OUR HEARTS

<b>- carry one's mouth in one's heart</b>	<b>- ser reservado; esconder os sentimentos</b>
(n) He is the kind of person who carries his mouth in his heart and prefers not to discuss his problems.	(t) Ele é o tipo de pessoa que esconde os sentimentos e prefere não discutir seus problemas.

<b>- close/shut one's heart</b>	<b>- (n) fechar-se</b>
She used to be a person that shared her problems with friends but ever since she knew they were speaking behind her back she closed her heart.	(t) Ela era uma pessoa que costumava compartilhar seus problemas com os amigos, mas desde que soube que falavam dela pelas costas ela se fechou.

## 5 THE HEART IS THE EPICENTER OF EMOTIONS

As we saw in the conceptual metaphor THE HEART IS A CONTAINER FOR EMOTIONS, emotions are extensively described by means of physiological effects or behavioral reactions which accompany them, or which are assumed to accompany them, according to our “folk conceptions”, in the sense that, metonymically, they come to stand for the emotions themselves. Just to mention expressions concerning fear, we have examples such as *That was a hair-raising experience. A shriek from the dark gave me the goosebumps. He froze. It took my breath away. Meu coração parou. Minhas pernas ficaram uma geléia. Tremi na base. Me deu um frio na barriga,* and so many others.

The heart is an organ which is strongly and noticeably affected by some emotions, and physiological findings bear evidence to this (MORGAN, 1986, p.313). Adrenaline - a substance that is discharged into the blood stream when one experiences strong emotions such as fear and anger – causes the heart to beat faster as well as makes arteries and veins constrict, which leads to an increase in the blood pressure (ibid, 1986, p.315). And a sudden and intense change in the blood pressure, as it is widely known, can cause the rupture of an artery, which in its turn can result in death.

Support for the fact that the heart is commonly affected by emotions is also found in self-reports on the experience of emotions (cf. DAVITZ, 1969): *There is a quickening of heartbeat* (fear, love, excitement), *my heart pounds* (fear, excitement); *my heart seems to shiver* (fear); *I can hear my heart beat* (fear, passion), just to mention a few.

The fact that there are so many expressions both in English and in Portuguese which characterize emotions metonymically in terms of the effects they exert on the heart or which they are supposed to exert on the heart – a conception which has a solid experiential basis – entitles us to claim the existence of a conceptual metaphor we will call THE HEART IS THE EPICENTER OF EMOTIONS.

The emotions that are characterized by means of physiological effects they prompt are fear, scare, romantic love, passion, happiness, excitement, surprise, pride, anxiety and apprehension. Many expressions are hyperbolic, i.e., clear exaggerations. Let us start with expressions which, in showing the heart as being affected, do not specify exactly in what way this happens.

<b>- stir sm's heart</b>	<b>- (evn) mexer com o coração de alguém (R.TODATEEN, out/96)</b>
<p>(t)...the only movie star that stirs your heart.</p> <p>Moments like the one we're going through, of turbulences, uncertainties and perplexities of all kinds, are moments that stir the hearts, disturb the minds and the emotions of the investors...of the population in general.</p>	<p>...o único astro de cinema que mexe com seu coração.</p> <p>Momentos como este que estamos atravessando, de turbulências, incertezas e perplexidades de toda ordem, são momentos que mexem com os corações, com as mentes e com os nervos dos investidores...da população em geral. (J.GAZETA DO POVO, 30/01/99)</p>
<b>- heart-quake</b>	<b>- estremecimento do coração</b>
<p>I felt a heart-quake when the child ran in front of the car and the driver slammed on the brakes.</p>	<p>(t) Senti um estremecimento no coração quando o motorista freou no momento que a criança correu na frente do carro.</p>

- (evn) <b>make sm's heart flutter; set sm's heart aflutter</b>	- <b>balançar o coração de alguém</b> (R. CONTIGO, 27/01/98)
<p>(t) I still haven 't found anyone that really makes my heart flutter.</p> <p>James has been making hearts flutter ever since he joined the company.</p> <p>Paul had walked into the room and set my heart aflutter.</p>	<p>Ainda não encontrei uma pessoa que balançasse meu coração pra valer. (R.CONTIGO, 27/01/98)</p> <p>(t) James tem balançado corações desde que uniu-se a companhia.</p> <p>(t) Paulo entrou na sala e balançou meu coração.</p>

There are many expressions which clearly focus on the increase in the beating rate of the heart.

- (L) <b>the hearts beat in unison</b>	- <b>os corações batem no mesmo compasso</b> (J.GAZETA DO POVO, 12/07/98)
<p>(t) From 4:00 o'clock pm on, when the Moroccan Said Belqola blows his whistle for the kickoff, the hearts of 160 million Brazilians will beat in unison hoping to win the World Cup championship for the fifth time.</p>	<p>A partir das 16 horas de hoje, quando o marroquino Said Belqola der o apito inicial, o coração de 160 milhões de brasileiros passará a bater no mesmo compasso, com uma só esperança: a conquista do pentacampeonato. (J.GAZETA DO POVO, 12/07/98)</p>

- (n) <b>time for great excitement</b>	- <b>acelerar as batidas do coração</b> (TV)
<p>(t) It's time for great excitement! Put your imagination into action and wow your lover.</p>	<p>É tempo de acelerar as batidas do coração! Bote a imaginação para funcionar e deixe seu par impressionado. (TV)</p>

<p>- (n) <b>one's heart begins to beat fast</b></p>	<p>- <b>o coração acelera o ritmo</b> (J. GAZETA DO POVO, 08/12/98)</p>
<p>(t) All of a sudden I was restless and my heart began to beat fast and it kept on like this until I found out by myself that the change in the heartbeat happened when I thought of you.</p>	<p>De repente a minha alma se agitou dentro de mim e o meu coração acelerou o ritmo e não resfolegou mais, até que descobrisse por mim mesmo que a mudança de cadência se deu quando pensei em você. (J.GAZETA DO POVO, 08/12/98)</p>
<p>- (evn) <b>one's heart beats fast</b></p>	<p>- <b>o coração bate depressa</b> (J.GAZETA DO POVO, 24/12/98)</p>
<p>(t) I was alone in that huge courtyard and I thought that was a revelation. My heart beat fast: from that moment on I couldn't have any more doubts.</p>	<p>Eu estava sozinho no imenso pátio e achei que aquilo seria uma revelação. O coração bateu depressa: a partir daquele encontro eu não mais poderia duvidar. (J.GAZETA DO POVO, 24/12/98)</p>
<p>- <b>one's heart races</b></p>	<p>- (evn) <b>o coração dispara</b> (JORNAL DA MANHÃ, jul/98); (vvn) <b>o coração bate disparado</b> (R.TODATEEN, out/98); (vvn) <b>fazer o coração disparar</b></p>
<p>(n) Paul walked into the room and my heart raced.</p> <p>(t) Whenever she sees the boy of her dreams her heart races.</p>	<p>(t) Paulo entrou na sala e meu coração disparou.</p> <p>É só ver o garoto dos seus sonhos que o coração começa a bater disparado. (R.TODATEEN, out/98)</p>
<p>- <b>make sm's heart beat out of control</b> (R.SEVENTEEN, Aug/99)</p>	<p>- (evn) <b>fazer o coração disparar</b></p>
<p>Every little touch you give, makes my heart beat out of control. (R.SEVENTEEN, Aug/99).</p>	<p>(t) Cada toque seu faz meu coração disparar.</p>

- (evn) <b>one's heart palpitates wildly</b>	- <b>coração bate a mil (por hora)</b> (R.CARAS, 18/02/2000)
<p>(n) The children were so excited about the presents that their hearts began to palpitate wildly.</p> <p>(t) My heart is palpitating wildly. It moves me to know that my friends keep their fingers crossed for me.</p>	<p>(t) As crianças estavam tão excitadas com os presentes que seus corações começaram a bater a mil por hora.</p> <p>Meu coração está a mil. Me emociona saber que as amigas torcem por mim. (R.CARAS, 18/02/2000)</p>
- <b>set/put sm's heart/mind at rest</b>	- (evn) <b>aquietar o coração</b> (R.MAIS VIDA, ago/98)
(t) Meditating puts your heart at rest.	Meditar aquietar o coração. (R.MAIS VIDA, ago/98)

Other expressions concentrate on the strength of heaviness of its beating.

- (evn) <b>one's heart pounds; (vvn) make one's heart pound</b>	- <b>o coração bate mais forte</b> (R. CAPRICHIO, nov/97); (vvn) <b>fazer o coração bater mais forte</b>
<p>Arriving at the Gare de Lyon, I was handed a sheet of paper which bore the following words: "You will see young women dressed in black with a red buttonhole...Heart Pounding, I made my way to track 5." (MCON)</p> <p>(n) Just the thought of seeing him again after all these years makes my heart pound.</p>	<p>(t) Ao chegar na Estação de Lyon, deram-me uma folha de papel com as seguintes palavras: "Você verá moças vestidas de preto com uma flor vermelha na lapela...Com o coração batendo mais forte, dirigi-me para plataforma 5."</p> <p>(t) Só em pensar de vê-lo novamente depois de todos estes anos faz meu coração bater mais forte.</p>
- (evn) <b>one's heart pounds</b>	- <b>coração aos pulos</b> (J.GAZETA DO POVO, 19/07/98)
(t) Flustered, hurried, his heart pounding with excitement, he ran for the fishing rod to pull it out of the water to see what he had caught!	Afobado, apressado, o coração aos pulos, foi agarrar a vara, levantá-la com força para ver o que pegara! (J.GAZETA DO POVO, 19/07/98)

<b>- one's heart throbs with pride</b>	<b>- (n) vibra de orgulho</b>
His heart was throbbing with pride.	(t) Ele estava vibrando de orgulho.

<b>- heart-throb/be a person's heart-throb</b>	<b>- ídolo; namorado; pessoa amada</b>
The singer was ugly but he was the heart-throb of the young girls.	(t) O cantor era feio, mas era o ídolo da meninada.
He is my heart-throb.	(t) Ele é meu amado.
The band, made up of sophisticated London rich boys, never really looked happy as teen heart-throbs.(MCON)	(t) A banda, constituída de rapazes londrinos, ricos e sofisticados, nunca pareceram realmente felizes como ídolos da juventude.

Blood supply to the brain is provided by four main vessels: two carotic arteries and two vertebral arteries that are situated in the neck (Castro:1972, p.169). When the heart rate increases, as for example in fear, and the blood pulsates more strongly in these arteries, a person has the sensation that his heart is coming out of his mouth. Such sensation is expressed in the following expressions:

<b>- one's heart leaps/jumps into one's throat</b>	<b>- (n) sente o coração na garganta; (e) sente de repente uma grande excitação e felicidade.</b>
My heart leapt into my throat.	(t) Senti meu coração na garganta.

<b>- have one's heart in one's throat</b>	<b>- sentir o coração na garganta</b>
All those watching the attempt to save the drowning child had their hearts in their mouths.	(t) Sentiam o coração na garganta todos os que presenciavam a tentativa de salvamento da criança que estava se afogando.



<p><b>- have one's heart in one's mouth; with one's heart in one's mouth; someone's heart was in ( or came into) his mouth; bring someone's heart into his mouth</b></p>	<p><b>- com o coração na boca</b></p>
<p>I had my heart in my mouth when I had to cross that precarious bridge.</p> <p>I was with my heart in my mouth seeing the child almost fall out of the window.</p>	<p>Fiquei com o coração na boca quando tive que atravessar aquela ponte precária.</p> <p>Fiquei com o coração na boca vendo a criança quase cair da janela.</p>

<p><b>- (evn) with one's heart in one's mouth</b></p>	<p><b>- coração sair pela boca (J.GAZETA DO POVO, 04/07/98)</b></p>
<p>(t) With our hearts in our mouth, difficult moments in the field, specially when the Danish scored...</p>	<p>Os corações querendo sair pela boca, momentos dramáticos no gramado, especialmente quando os dinamarqueses marcaram... (J.GAZETA DO POVO, 04/07/98)</p>

And then we have irregular beating of the heart and its very stopping.

<p><b>- one's heart skips/misses a beat; make one's heart skip/miss a beat</b></p>	<p><b>- (n) o coração quase pára; (n) quase ter um treco</b></p>
<p>When Paul saw the bear standing in front of him, his heart skipped a beat.</p> <p>You made my heart miss a beat when you said you had left the money at home.</p>	<p>(t) Quando Paulo viu o urso em pé na sua frente, o coração dele quase parou.</p> <p>(t) Quase tive um treco quando você disse que tinha deixado o dinheiro em casa.</p>
<p><b>- one's heart leaps/jumps</b></p>	<p><b>- (n) o coração dá um pulo</b></p>
<p>His heart leapt when the phone rang.</p>	<p>(t) Seu coração deu um pulo quando o telefone tocou.</p>



- one's heart stops	- (n) o coração pára
His heart stopped when the animal jumped in front of him.	(t) Seu coração parou quando o animal pulou na frente dele.

- one's heart stands still	- (n) o coração pára
Everybody's heart stood still when the President announced that war was declared.	(t) O coração de todo mundo parou quando o presidente anunciou a declaração da guerra.
Johnny's heart stood still when he saw his dog run into the street in front of a car.	(t) O coração de Johnny parou quando viu seu cachorro correr para a rua na frente dum carro.

- be a heartstopper	- (n) ser um susto e tanto
We didn't crash, but it was a heartstopper.	(t) Nós não colidimos, mas foi um susto e tanto.

In addition to this, there is a single expression, in English, which associates fear with heart coldness, very much in keeping with the conceptual metaphor FEAR IS BODY COLDNESS (BOWLES, 1995, p.303-314).

-one's heart freezes	- (n) gelar
My heart froze when she told me the news.	(t) Eu gelei quando ela me deu a notícia.
(t) When I saw that my heart froze.	(n) Quando eu vi aquilo eu gelei.

And finally, many expressions in Portuguese (and few in English) allude to the heart's capacity or incapacity to endure emotions, basically, excitement, happiness, anxiety, apprehension, scare, surprise and sorrow.

- (evn) <b>have nerves of steel</b>	- (n) <b>ter coração forte</b>
(t) I have nerves of steel.	(n) Eu tenho coração forte.
- (evn) <b>give one strenght!</b>	- <b>haja coração!</b> (J.GAZETA DO POVO, 19/09/98)
(t) Give us strenght! The closest aides to the candidate FHC doubted yesterday of what they heard from various sources. Nothing frightening, but upsetting.	Haja coração! Os assessores mais próximos do candidato FHC duvidavam, ontem, do que ouviram de várias fontes...Nada que apavore. Mas incomoda. (J.GAZETA DO POVO, 19/09/98)
- (evn) <b>(not) stand sth</b>	- (n) <b>o coração (não) aguentar</b>
(t) I don't know if I can stand it.	(n) Não sei se o meu coração vai aguentar.
- (evn) <b>give one strenght!</b>	- (n) <b>aguenta coração!</b>
(t) Gives us strenght! Two minutes before the end of the game Corinthians scores and the game finishes in a tie.	(n) Aguenta coração! Dois minutos para o final do jogo Corinthians faz um gol e empata.
- (evn) <b>(not) bear/stand sth</b>	- <b>o coração (não) suportar</b> (J.GAZETA DO POVO, 23/04/98)
(t) Losing a child is perhaps the greatest pain a person can bear.	Perder um filho é talvez a dor maior que um coração humano pode suportar. (J.GAZETA DO POVO, 23/04/98)
- (n) <b>be too much for sm; (vvn) more than one can stand</b>	- <b>ser demais para o coração (TV)</b>
(t) It was too much for me to watch the Academy Award ceremony hoping against hope that Brazil would win an Oscar. The so-much-awaited prize didn't happen.	(n) Foi demais para o meu coração assistir a cerimônia de premiação da Academia quase sem esperança que o Brasil ganhasse um Oscar. O tão esperado prêmio não veio.

<p>- (e) <b>beside oneself with either happiness or anxiety</b></p>	<p>- <b>explode coração!</b> (J.GAZETA DO POVO, 12/07/98)</p>
<p>(t) The suspense is killing me. During overtime I was already sitting a few inches away from the TV, practically on the floor</p> <p>(t) How happy can you get!</p>	<p>Explode coração! Na prorrogação já estava sentado a um metro da televisão, literalmente no chão. (J.GAZETA DO POVO, 12/07/98)</p> <p>(n) Explode coração na maior felicidade!</p>
<p>- (evn) <b>give sm a heart attack</b></p>	<p>- (n) <b>matar alguém do coração</b></p>
<p>(t) You almost gave me a heart attack.</p>	<p>(n) Você quase me matou do coração.</p>
<p>- <b>have a heart attack</b></p>	<p>- (n) <b>ter um ataque/troço</b></p>
<p>I had a heart attack when I found out the price of the book.</p>	<p>(t) Eu tive um ataque quando descobri o preço do livro.</p>
<p>- (evn) <b>almost have a heart attack</b></p>	<p>- (n) <b>quase morrer do coração</b></p>
<p>(t) I almost had a heart attack when he told me I wouldn't be allowed to board with the girl because her passport had expired.</p>	<p>(n) Eu quase morri do coração quando ele me disse que eu não poderia embarcar com a criança pois seu passaporte estava vencido.</p>
<p>- (evn) <b>prepare someone for sth.</b></p>	<p>- <b>preparar o coração para algo</b> (J.GAZETA DO POVO, 12/07/98)</p>
<p>(t) Liable to suffer twice as much for being Brazilian and a supporter of the Corinthians soccer team, there is nothing else for me to do but prepare myself for the game that starts soon.</p> <p>(t) I would like all of you to help Mariana to prepare herself for the bad news.</p>	<p>Como torcedor duplamente sofredor, pois, além de brasileiro, sou corintiano, só resta preparar o meu coração para a disputa que começa daqui a pouco. (J.GAZETA DO POVO, 12/07/98)</p> <p>Eu quero que vocês ajudem a Mariana a preparar o coraçãozinho dela para esta dor. (TV)</p>

## 6 EMOTIONAL DISTRESS IS PAIN OR DISCOMFORT INFLICTED TO THE HEART

The well-known expression *This hurts me more than it hurts you*, as uttered by a parent who is physically punishing a child for some kind of misbehavior, very properly substantiates the established concept that pain has two meanings, so that it is not exclusively a physical phenomenon. As a matter of fact, the word pain also stands for emotional uneasiness, lack of well-being, or suffering, in the sense that things which cause us emotional discomfort or which harass us emotionally (as for instance, the memory of a bad experience, a piece of bad news, the loss of someone or something that one holds dear, harsh criticism, an aggressive attitude on the part of someone, treason, a frustrating love experience, personal failure, often as contrasted to someone else's success, other people's misfortunes, etc.) are normally referred to as having the power to "hurt" us, i.e., they are the agents of emotional pain. It follows from this that a painful experience does not necessarily constitute some kind of physical hardship. In short, emotional pain is often referred to as physical pain, cf. the conceptual metaphor EMOTIONAL PAIN IS PHYSICAL PAIN (KÖVECSES, 1986, p.85).

But as far as the linguistic expressions which reveal this conception are concerned, where is the bodily site of such pain? Does it have different body locations? Actually, either there is no mention of place, so that emotional pain simply hurts without any reference whatsoever to specific locations, or else the pain hits or affects the heart, which is very consistent with the conception of the heart as the seat of emotions, of which we have seen so much.

As regards the heart as the recipient of emotional pain, the emotions which

bring about this kind of pain are basically, sadness, anguish, affliction, sorrow, worry, pity, as well as frustration and jealousy. Interestingly, concerning the experiential basis which underlies this conception, self-reports on the experience of each and every one of the emotions above have a few traits in common, namely, the sensation of ache or heaviness located in the heart, in the chest (which may ultimately be considered to amount to the heart itself) or in the pit of the stomach, so that the conception is duly accounted for: *“There is a heavy feeling in my stomach; there is an inner ache you can’t locate; there is a heaviness in my chest; there is a clutching (feeling) in the middle of my chest; there is a gnawing feeling in the pit of my stomach; my heart seems to ache (...) a tugging sensation inside”* (DAVITS, 1969).

On account of the specificity of the theme, a few minor adjustments are made as regards its label. From the point of view of the conception of the heart as the recipient of emotional pain, KÖVECSES’ formula EMOTIONAL PAIN IS PHYSICAL PAIN is too generic and will have to be renamed as EMOTIONAL DISTRESS IS PAIN OR DISCOMFORT INFLICTED TO THE HEART. As we see, besides the incorporation of the word HEART, the denomination EMOTIONAL PAIN has been replaced by EMOTIONAL DISTRESS in order to avoid using the word pain in its metaphorical sense, and DISCOMFORT has been added to the label because, as we will see further on, emotional distress is not always characterized as pain in the heart as such; it can also be some other kind of physical discomfort which does not directly or necessarily involve or imply pain. Let us start with expressions in which pain is explicitly referred to.

<b>- be with a sore heart</b>	<b>- (evn) estar com dor no coração</b>
The poor child is with a sore heart because her kitten disappeared.	A pobre criança está com dor no coração porque seu gatinho desapareceu.
<b>- one's heart aches; make one's heart ache</b>	<b>- (evn) dói o coração (TV)</b>
It makes my heart ache to see her suffer.  (t) Look around a little! Doesn't your heart ache? Don't you feel guilty about amassing great riches?	(t) Dói-me o coração vê-la sofrer.  Olhai um pouco ao redor! Não vos dói o coração? Não sentis remorso na consciência por causa da vossa riqueza e abundância? (J.GAZETA DO POVO, 30/01/99)
<b>- heartache</b>	<b>- pesar, mágoa, angústia</b>
She writes about the joys and heartaches of bringing up children.	(t) Ela escreve sobre as alegrias e angústias de criar filhos.

And now we have other expressions which show the heart as being affected. Most of them involve some kind of physical discomfort which may or not imply pain.

<b>- pluck/pull/tug/tear on/at sm's heartstrings</b>	<b>- (evn) tocar o coração</b>
Her pleading look tugged at my heartstrings.  The film about the death of a young child was one that really tugged at my heartstrings.	(t) Sua aparência suplicante tocou-me o coração.  (t) Um filme que realmente me tocou o coração foi aquele sobre a morte da criancinha.

- (n) <b>make sm very sad</b>	- <b>ser de apertar o coração</b>
(t) The story she told made me very sad.	(n) A história que ela me contou é de apertar o coração.
- (n) <b>make sm very sad</b>	- <b>ficar com o coração apertado</b> (J. GAZETA DO POVO, 22/08/98)
(t) It makes me very sad to be away from Marquinhos every time he has to travel with the circus.	Toda vez que me separo do Marquinhos, quando ele tem que viajar para acompanhar o seu circo, fico com o coração apertado. (R. CARAS, 29/01/99)
- (n) <b>make sm very sad</b>	- <b>dar um aperto no coração</b> (R. VEJA, 16/08/95)
(t) "Having to leave Casa da Dinda made me very sad, but it will be long before I go back there", the former president repeated it over and over again.	"Sair da Casa da Dinda me deu um grande aperto no coração, mas tão cedo não volto", não se cansava de repetir o ex-presidente. (R. VEJA, 16/08/95)
- <b>heart-wringing</b>	- (n) <b>triste</b>
(n) His visit to Uganda was a heart-wringing experience.	(t) Sua visita a Uganda foi uma experiência triste.
- (n) <b>be sad</b>	- <b>coração retorcido (TV)</b>
(t) The supporter is always sad when his team doesn't win a game.	O coração do torcedor está sempre retorcido quando não ganha. (TV)
- <b>heartwrenching</b> (GOOD HOUSEKEEPING, nov/95)	- <b>triste</b>
What emerged was a play she called <i>Moonlight and Valentino</i> , now a heartwrenching yet wryly funny new movie starring ...and Kathleen Turner as her supportive circle.	(t) O que resultou foi uma peça a qual ela denominou " <i>Moonlight and Valentino</i> ", agora um filme triste mas ironicamente divertido estrelando ...e Kathleen Turner como seu círculo coadjuvante.

<b>- be heartstricken/heartstruck</b>	<b>- estar impressionado, pesaroso, magoado, consternado</b>
(n) I was heartstricken to know the details about the war in Kosovo.	(t) Fiquei consternado de saber detalhes sobre a guerra em Kosovo.
<b>- what the eye doesn't see the heart doesn't grieve over; what you don't know won't hurt you</b>	<b>- (evn) o que os olhos não vêem o coração não sente</b>
When Robbie cracked his mother's favorite vase, he simply turned the cracked side toward the wall. What the eye doesn't see the heart doesn't grieve over.	(t) Quando Robbie trincou o vaso favorito de sua mãe, ele simplesmente virou o lado trincado para a parede. O que os olhos não vêem o coração não sente.
<b>- (n) a grieving person</b>	<b>- coração esmagado pela dor</b>
(t) A grieving person continues to live: after a child dies.	(n) Um coração esmagado pela dor ainda bate: depois que uma criança morre.

In the following expressions, all of which are very strongly suggestive of pain, the heart is hit by a cutting and/or piercing instrument like a knife or dagger.

<b>- plunge a dagger into sm's heart</b>	<b>- apunhalar alguém no coração</b>
(n) His ingratitude plunged a dagger into my heart.	(t) Ele me apunhalou no coração com sua ingratidão.
<b>- pierce sm's heart</b>	<b>- (n) comover alguém profundamente</b>
Her suffering pierced their hearts.	(t) Seu sofrimento comoveu-os profundamente.



<b>- cut sm to the heart</b>	<b>- cortar o coração; ser de cortar o coração</b>
<p>This cuts me to the heart.</p> <p>(t) The father says that every year one of Ewerton's three brothers say that they would exchange Santa Claus' presents for the happiness of having their brother back. It cuts you to the heart.</p>	<p>Isto me corta o coração.</p> <p>O pai diz que todo o ano algum dos três irmãos de Ewerton diz que trocaria o presente de Papai Noel pela alegria de ter o irmão de volta. É de cortar o coração. (J.GAZETA DO POVO, 05/07/98)</p>
<b>- wounded heart</b>	<b>- coração machucado</b>
Broken dreams wounded heart.	(t) Sonhos frustrados coração machucado.
<b>- one's heart bleeds</b>	<b>- (evn) o coração sangra</b>
"Why are people swindlers? My heart bleeds when they swindle me, doesn't yours?" (MCON)	(t) "Por que há trapaçeiros? Meu coração sangra quando eles me logram, o seu não?"
<b>- my heart bleeds, (aches) for you</b>	<b>- sinto muito, mas chorar não posso; (n) morro de pena de você (tom sarcástico)</b>
John complains he only has two cars – my heart bleeds for him.	(t) João reclama que só tem dois carros – sinto muito, mas chorar não posso.

And there are also many expressions, in both languages, which draw on the image of disintegration or fragmentation of the heart.

<b>- if it were not for hope, the heart would break</b>	<b>- não fosse a esperança, o coração se partiria</b>
(n) The war broke out when he was visiting Poland, and his family that had stayed in Brazil knew that if it were not for hope, the heart would break.	(t) A guerra estourou quando ele estava visitando a Polônia, e a família que tinha ficado no Brasil sabia que se não fosse a esperança, o coração se partiria.

<b>- break sm's heart</b>	<b>- partir o coração de alguém</b>
Sally broke John's heart when she refused to marry him.  (t) The model that broke Leonardo DiCaprio's heart.	(t) Sally partiu o coração de João quando recusou-se a casar com ele.  A modelo que partiu o coração de Leonardo DiCaprio. (R.CONTIGO, abr/98)
<b>- broken heart</b>	<b>- coração partido</b>
The loss of his wife left him with a broken heart.	(t) A perda da sua mulher deixou-o com o coração partido.
<b>- be brokenhearted</b>	<b>- triste; consternado; desolado</b>
He was brokenhearted at the death of his best friend.	Ele ficou desolado com a morte de seu melhor amigo.
<b>- heartbreak</b>	<b>- desgosto profundo</b>
My daughter has caused me much heartbreak.	(t) Minha filha tem me causado muito desgosto.
<b>- heartbreaking</b>	<b>- doloroso; angustioso; conflagrador</b>
Heartbreaking news.	(t) Notícias conflagradoras.
<b>- be heart-broken</b>	<b>- de coração partido; profundamente desgostoso; prostrado pela dor; inconsolável; triste</b>
He was heart-broken when she left.  She is heart-broken.  She was heart-broken after her husband's death.	(t) Ele ficou desolado quando ela partiu.  Ela está de coração partido.  (t) Ela ficou de coração partido depois da morte de seu marido.
<b>- break sm's heart into a million pieces</b>	<b>- (evn) partir o coração em mil pedaços</b>
It breaks my heart into a million pieces to see you suffering so much.	(t) Meu coração parte-se em mil pedaços ao ver você sofrendo tanto.

<b>- rend sm's heart</b>	<b>- (evn) despedaçar o coração de alguém</b>
(t) Your words rended your friend's heart.	Suas palavras despedaçaram o coração de seu amigo.
<b>- lacerate sm's heart</b>	<b>- (evn) dilacerar o coração (J. GAZETA DO POVO, 19/12/98)</b>
His bitter criticism lacerated my heart.	(t) A sua crítica mordaz dilacerou-me o coração.
<b>- heartrending</b>	<b>- dilacerante; pungente</b>
The heartrending cries of the starving children.	(t) Os gritos dilacerantes das crianças famintas.
<b>- (evn) grieve sm</b>	<b>- confranger o coração</b>
(t) It grieves me to hear the bad news.	(n) Confrange-me o coração ouvir a má notícia.
<b>- tear the heart</b>	<b>- (L) rasgar o coração</b>
Anguish that tears the heart.	(t) Angústia que rasga o coração.
<b>- mend (the pieces of) a broken heart</b>	<b>- (n) juntar os pedaços do coração</b>
52 ways to mend a broken heart.	(t) 52 maneiras de juntar os pedaços do coração.
Keep trying hard to mend the pieces of my broken heart.	(t) Continue se esforçando bastante para juntar os pedaços do meu coração.
<b>- eat one's heart out</b>	<b>- sofrer em silêncio; consumir-se; atormentar-se; morrer de tristeza ou desgosto</b>
The children are eating their hearts out over their lost dog.	(t) As crianças estão morrendo de tristeza pelo desaparecimento do cachorro delas.
William never complains, but I know he is eating his heart out.	William nunca se queixa, mas sei que ele está sofrendo em silêncio.

<b>- eat one's heart out over sth</b>	<b>- (n) morrer de inveja</b>
I'm singing in the village production of Tosca next month – eat your heart out Pavarotti!	(t)Eu vou cantar na produção local de Tosca o mês que vem – morra de inveja Pavarotti!

Finally, the heart is also pictured as being sick.

<b>- be/feel sick at heart</b>	<b>- estar muito triste; desolado; angustiado; estar aborrecido da vida</b>
The story she told me made me feel sick at heart.	A história que ela contou me deixou muito triste.

<b>- hope deferred makes/maketh the heart sick</b>	<b>- esperança retardada faz adoecer o coração; (n) esperar demais esfria/arrefece o coração; (n) quem espera demais desanima; (n) quem espera desespera</b>
Charlie waited so long for the woman he loved that he decided he didn't want to love anymore. Hope deferred makes the heart sick.	(t) Charlie esperou tanto tempo pela mulher que ele amava que decidiu não amar mais ninguém. Quem espera demais desanima.

<b>- heal sm's heart</b>	<b>- (evn) cicatrizar o coração</b>
- (t) The reconciliation with her husband healed her heart.	(n) A reconciliação com o marido cicatrizou-lhe o coração.

## 7 HEART VS HEAD – ON THE HORNS OF A DILEMMA

Emotion or rationality? Feeling or cool reason? When it comes to making judgements and decisions and choosing courses of action, the head and the heart are often at odds. In the cultures of both the English and Portuguese languages the head (or mind, or *razão* in Portuguese) stands for our intellectual nature whereas the heart corresponds to our emotional nature. Concerning this duality, using one's head corresponds to being rational and objective, developing clear thinking and making logical inferences, while following one's heart means being influenced by emotion, more particularly, sympathy, affection, friendship and love.

There is an expression in Portuguese which very clearly marks the distinction (and general incompatibility) between the head and the heart.

- (n) we know the truth not only by the reason, but also by the heart	- o coração tem razões que a própria razão desconhece
(t) I came to hate that day and that party. Later explanations were of no use. Pascal said that we know the truth not only by the reason, but also by the heart.	Tomei ódio a tal dia e a tal festa. Explicações posteriores de nada adiantaram. Pascal disse que o coração tem razões que a razão desconhece. (J.GAZETA DO POVO, 07/09/98)

And here we have a few expressions in which the word heart is used in the sense just described.

<b>- reasons of the heart</b>	<b>- (evn) as razões do coração</b>
<p>(n) – “She’s so bossy, I can’t think why you want to marry her.” - “Reasons of the heart.”</p>	<p>(t) – “Ela é tão mandona, eu não consigo imaginar porque você quer se casar com ela.” - “As razões do coração.”</p>
<b>- listen to one’s heart (R.McCALL’S, Nov/97); (vvn) listen to the silent singing of one’s heart</b>	<b>- ouvir a voz do coração; (evn) ouvir o coração (R.DESFILE, nov/98)</b>
<p>She seemed like the ideal teenager – obedient, respectful, hardworking – and the last girl on earth to try heroin. If only I had listened to my heart...(R.McCALL’S, Nov/97)</p> <p>Had I listened to the silent singing of my heart, I would have never joined them in that trip.</p>	<p>(t) Ela parecia uma adolescente perfeita – obediente, respeitosa, trabalhadora – e a última pessoa na face da terra a experimentar heroína. Se pelo menos eu tivesse ouvido o coração...</p> <p>Se eu tivesse ouvido a voz do coração, jamais teria me juntado a eles naquela viagem.</p>
<b>- (evn) one’s heart’s desire; get one’s heart’s desire</b>	<b>- o coração pede (R.CARAS, out/98)</b>
<p>(t) I can feel that one of my heart’s desire right now is a nice person with whom I can have a serious relationship.</p> <p>(t) When putting together the bedroom, fashion and price are not important. To get your heart’s desire – a cozy nook to love, to meditate and to cry – is what really matters.</p>	<p>Sinto que meu coração está pedindo uma companhia legal para ter algo mais sério. (R.CARAS, out/98)</p> <p>Para montar o quarto, o que manda não é a moda nem o preço, mas o coração, que pede aquele cantinho para amar, para meditar, chorar. (R.BÁRBARA, set/98)</p>

Having a heart means to be compassionate and solidary, whereas having no heart stands for being insensible and cruel.

<b>- have a heart</b>	<b>- ter coração; ter dó/pena</b>
Have a heart! Give shelter to those poor people, they have lost everything.  "Have a heart", the man said. "Don't fire me, I need the job to feed my family."	Tenha coração, dê abrigo àquelas pessoas, elas perderam tudo.  (t)"Tenha dó", disse o homem. "Não me despeça, eu preciso do emprego para sustentar minha família."
<b>- have no heart</b>	<b>- (evn) não ter coração; ser impiedoso; desumano; insensível ; cruel</b>
(t) Worst than a child with cancer is a person that has no heart.	Mais triste que uma criança com câncer, é um adulto sem coração. (R.MAIS MULHER, 98)
<b>- be heartless</b>	<b>- (evn) não ter coração (R.MAIS MULHER, 98); ser impiedoso; desumano; insensível ; cruel</b>
He is heartless.	(t) Ele não tem coração.

Let us now point out a few other important characteristics of the expressions related to this theme. To begin with, as regards the conflict between the head and the heart<sup>\*</sup>, there are two kinds of conceptions, which contradict each other: in one group of expressions the person is characterized as being passive in the sense of not having the power to interfere while in the other group we observe the opposite, i.e., a person who is able to manage these antagonistic forces and makes a decision.

It is also worth mentioning that in many expressions the heart is personified, so that it is endowed with human attributes or faculties such as speaking, dialoguing (in this sense, it is an interlocutor one listens to), giving orders and ruling. On the

<sup>\*</sup> LIMA (1995, p.73-74) refers to this as the war of territories, as if there were two kingdoms, the rational mind, governed by the head, and the emotional mind governed by the heart.



other hand, many of the expressions in which the word heart is employed in the sense described above, specially those in which words such as *obey* and *follow* are used, fit into the conceptual metaphor EMOTIONS ARE SOCIAL SUPERIORS (cf. KÖVECSES, 1986, p.170-171).

We will now see expressions in which the words heart and mind are present or clearly understood, with the supremacy of the heart.

<b>- the heart rules over one's head</b>	<b>- (evn) o coração fala mais alto/forte (que a razão)</b>
(t) Be careful because your heart will rule your head in many occasions.	Em muitos momentos o coração vai falar mais alto do que a razão, por isso esteja atenta. (R.CAPRICHIO, nov/97)
<b>- allow/ let one's heart (the heart) (to) rule (over) one's head (the head)</b>	<b>- (n) deixar o coração falar mais alto/forte (do que a razão)</b>
(t) It's a pity he allowed his heart to rule over his head in such a serious matter.	É pena que ele tenha deixado o coração falar mais alto num assunto tão sério.
<b>- obey one's heart rather than one's head</b>	<b>- fazer o que o coração e não o que a cabeça mandar</b>
She obeys her heart rather than her head.	(t) Ela faz o que o coração e não o que a cabeça manda.
<b>- follow one's heart</b>	<b>- (n) seguir o coração</b>
I couldn't decide what to do, so I just followed my heart.  "I never had any problems with Mum leaving, because she went following her heart." (R.GOOD HOUSEKEEPING, April/98)	(t) Eu não conseguia decidir o que fazer, então segui o coração.  (t) "Eu encarei numa boa o fato de minha mãe ter ido embora, porque ela seguiu seu coração.



<b>- be all heart</b>	<b>- ser todo coração; (n) ser muito bonzinho</b> (tom sarcástico)
<p>She's all heart.</p> <p>He says that he wants to marry her for her money and you say that's a good enough reason – you're all heart!</p>	<p>(t) Ela é toda coração.</p> <p>(t) Ele diz que quer casar com ela por dinheiro e você diz que essa é uma razão mais que suficiente – como você é bonzinho!</p>

<b>- (n) not to control one's feelings</b>	<b>- não mandar no coração</b> (R.CARAS, 22/01/99)
(t) I tried to get back together with Fabiana, but no one controls his feelings.	Tentei me reconciliar com a Fabiana, mas ninguém manda no coração. (R.CARAS, 22/01/99)

<b>- one's heart has the final say</b>	<b>- (evn) o coração fala mais alto</b>
His head told him not to fall in love, but his heart had the final say.	(t) Sua cabeça disse-lhe para não se apaixonar, mas o coração falou mais alto.

<b>- (evn) let one's heart rule one's head</b>	<b>- administrar com o coração</b>
(n) His employees became more productive in their work at the company ever since the manager let his heart rule his head.	(t) Desde que o gerente começou administrar com o coração, a produtividade dos empregados da firma aumentou.

And there are also a few expressions in which the head predominates.

<b>- one's head rules/governs one's heart</b>	<b>- a razão domina/governa o coração</b>
It was typical of Stephen that, even in the matter of choosing a wife, his head should rule his heart.	Foi típico de Stephen que mesmo na escolha de uma esposa a razão dominasse o coração.

- (e) let wisdom and common sense determine one's conduct rather than one's passions and sentiments.	- guiar-se pela cabeça e não pelo coração
(n) Whenever I'm in two minds about something, I let wisdom and common sense determine my conduct rather than my passions and sentiments.	(n) Toda vez que eu estou em dúvida a respeito de algo, guio-me pela cabeça e não pelo coração.
- be all head and no heart	- (n) ser todo (a) razão
She's all head and no heart	(t) Ela é toda razão.
- (e) not allow one's passions and feelings to determine one's conduct	- botar o coração de lado (J.GAZETA DO POVO, 01/07/98)
(t) The congressman Roberto Jefferson, president of the PTB-RJ political party, was inclined to vote in favor of supporting Ciro Gomes. – "I didn't allow my feelings to determine my conduct and did what I was asked to do"– he said.	O deputado Roberto Jefferson, presidente do PTB-RJ, estava propenso a votar pelo apoio a Ciro Gomes. – Botei o coração de lado e atendi aos pedidos – diz ele. (J.GAZETA DO POVO, 01/07/98)

Finally, it seems that, from the point of view of the dualism heart/mind, a balance between the two drives is desirable. Here we have an expression in which the heart has become so strong that it must be subjected to control.

- (e) control one's feelings, sentiments, passions	- dominar o coração (J.GAZETA DO POVO, 18/07/98)
(t) The beginning of success lies in having an incentive that controls one's feelings and mind and force them to take no heed of the public opinion or any other superficial consideration.	O início do sucesso está em ter um incentivo que domine o cérebro e o coração, e os force agir sem consideração pela opinião pública, ou qualquer outra consideração superficial. (J.GAZETA DO POVO, 18/07/98)

## 8 THE HEART IS THE CENTER

According to L&J “the essence of metaphor is understanding and experiencing one kind of thing in terms of another” (1980, p.5) and metaphorical thought, which is an integral part of our cognitive apparatus, is an important means that helps us to understand and categorize our experience.

One of the most common and productive instances of this process is the practice among human beings to name things after body parts because they resemble them either from a formal or functional point of view. If one examines the technical language used to name parts of machines and appliances, he will see that it is rife with names of body parts (e.g. *chave de boca*; *correia dentada*; *pé de cabra*; *cabeça de prego*, *parafuso*, *martelo*) (LIMA, 1995, p.40).

Along this line, both in Portuguese and English, the conventional metaphors involving body parts are isolated, idiosyncratic and unsystematic. That amounts to saying there is no referent which is described in a consistent and detailed way in terms of the language pertaining to this universe thus creating a system in which there is an interaction between its components to the extent that one can say that it is a conceptual metaphor. In normal discourse a group of people or organizations made up of separate parts which work together to perform a particular task are referred to as *corpo/body* and the person who is in charge of or responsible for this group as *cabeça/head*, but no further instances are found. Therefore, the expression *heart of the forest/ coração da floresta*, for example, is regarded as an isolated instance and it does not allow us to say that we conceive of the forest as a body made up of parts that resemble parts or organs of this body.

Both the BP and AE expressions are expressive of the idea that the part people consider to be the innermost/most central is the heart of it. In the English language, such concept has been recorded since the XIV century (Oxford English Dictionary, 1961). Some plants can be looked upon as instances of this categorization process.

#### THE HEART AS THE CENTER OR INNERMOST PART OF PLANTS

– artichoke hearts	– coração de alcachofra
– heart of a lettuce	– (n) miolo da alface
– heart of an apple	– (n) miolo da maçã
– heart of a cabbage	– (n) miolo do repolho
– heart of palm/palm heart	– (evn) palmito
– heart of a tree	– (n) coração da árvore; cerne
– heart of a rose	– (n) centro, miolo da rosa
– heartwood	– cerne, durâmen
– —	– coração da banana
– (e) pink flesh of the watermelon	– coração da melancia

The use of the word *heart* with this meaning is more common in English because in Portuguese there is another term – *miolo* – that is also employed with this purpose. Concerning the plants that are used for food, it should also be noticed that the heart as the center is always the tenderer and edible part.

The most central or innermost part of some places or geographical accidents as well as the center of the Earth are referred to, in both languages, as being the heart of it.

## THE HEART AS THE CENTER OF GEOGRAPHICAL PLACES OR POINTS AND HEAVENLY BODIES

– heart of the forest	– (n) coração da floresta
– (n) heart of the jungle	– (n) coração da selva
– heart of the glacier	– (n) coração da geleira
– heart of the Earth	– (n) coração da Terra

As to the referents *floresta/forest*, *selva/jungle* and *glacier/geleira*, another notion besides that of physical centrality seems to be part of the meaning of the word *heart*. The center in the aforementioned examples seems to mean the place or point where the essence of these referents is revealed in a very salient and clear way. The *heart of the glacier*, for example, would be the place that captures the most distinctive componential features that make up the meaning of the word glacier.

## THE HEART AS THE MOST REPRESENTATIVE PERIOD OF SEASONS

– heart of the winter; in the depth of winter	– coração do inverno
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In the expression above, we no longer have an entirely physical, tangible referent, but a specific meteorological period of time. Therefore, a notion of intensity seems to be added to the notion of centrality, that is, *coração do inverno/ heart of the winter* is a period of time where the essential features of winter are fully manifested.

Actually, the concept of centrality in THE HEART IS THE CENTER encompasses a wide range of other concepts. Besides those we have just discussed, centrality can also imply importance, in the sense that the heart of some referents

can mean its most important and vital part.

#### THE HEART AS THE MOST IMPORTANT OR VITAL PART OF PUBLIC AREAS AND ADMINISTRATIVE UNITS

– heart of the district	– coração da província
– heart of the country	– coração do país
– heart of the city/town	– coração da cidade
– heart of the continent	– coração do continente
– (n) heart of the park	– (n) coração do parque

In these expressions where public areas and administrative units are involved, the *heart* is the most important and vital part and but it is not necessarily in the same place as the center.

Along this same line of thought, but now on a more abstract level, the word *heart* is also used to refer to the most important and fundamental part of subjects and issues that involve our cognitive abilities such as comprehension, interpretation and a solution.

#### THE HEART AS THE MOST IMPORTANT OR FUNDAMENTAL PART OF SUBJECTS AND ISSUES

– heart of the matter/subject	– (n) x/âmago da questão
– heart of the problem	– (n) âmago do problema
– heart of the mystery	– (n) ponto central do mistério
– heart of the paragraph	– (n) idéia principal do parágrafo
– heart of the methodology	– (n) ponto mais importante da metodologia

The concept of importance and relevance associated to the heart as a central point corroborates the conceptual metaphor IMPORTANT IS CENTRAL (LAKOFF & TURNER, 1989, p.148) and many instances can be found in both languages: *"What are the central points?"*, *"Ela pensa que o mundo revolve em torno dela"*, *"Você é o centro da minha vida"*.

Still in respect with the relationship between centrality and importance, from a symbolic point of view, the center is commonly looked upon as a place where there is a great concentration of energy and a point from which things diverge and to where they converge (CHEVALIER & GHEERBRANT, 1990, p..219-220).

Finally, the reasons that lie behind THE HEART IS THE CENTER are quite obvious. From a physical point of view, the centrality of the heart is very clear. It is situated in the ribcage and it does occupy a central position in the body, both vertically and horizontally. As to the notions of importance and essentiality that the word center also implies, they certainly come from the importance and essentiality of the heart from the functional point of view, that is, its vital role in the circulation of the blood in our body.

## 9 THE HEART IS THE SITE OF MEMORY

In ancient times, it was believed in the Western civilization that the heart was the seat of the mental and intellectual faculties – understanding, intellect, mind and memory – (DUSMESNIL, 1935, p.22) and it was only after the XVI century that the mind began to be seen as the seat of these faculties.

There are two expressions, one in Portuguese and one in English, which bear historical evidence of this conception.

- know/learn sth by heart	- saber/aprender algo de cor (e salteado) / de cabeça; na ponta da língua
I still remember the poems I had to learn by heart when I was a child.	Ainda me lembro dos poemas que tinha que recitar de cor quando era criança.

The conception that the heart is seen as a place to store data, pieces of information and knowledge in general or, in other words, a place for things that have nothing to do with how they affect us psychologically or how we respond emotionally to them, i.e., devoid of emotion, no longer exists, and in consonance with this is the fact that when we learn or memorize something, we never say, for example: *“estou com esse assunto guardado no coração”, “tenho toda esta matéria no coração” or “ guardei a lista inteira de verbos no coração”*.

The analysis of the linguistic expressions used in reference with mental and intellectual faculties, i.e., the way English and Portuguese speakers refer to them, makes it clear that the mind, the head as well as the memory are the site of



these faculties. Apart from the mind, the heart can also be the site of memory, but this conception is restricted to memories (of experiences, events and people) that are emotionally charged, mostly by love and affection. To Portuguese speakers, however, the *heart* is also a place for memories of things and people that caused us deep resentment.

<p>- (evn) <b>treasure sth; cherish</b></p>	<p>- <b>guardar algo no coração</b> (R.TODATEEN, out/98)</p>
<p>(t) The first love, that stolen kiss...No matter how much time goes by, we will treasure the memory for the rest of our life.</p> <p>(t) Who doesn't treasure family stories?</p>	<p>O primeiro amor, aquele beijo roubado... Por mais que o tempo passe, o coração guarda para o resto da vida.(R.TODATEEN, out/98)</p> <p>Quem não tem na memória e no coração as histórias de família bem guardadas? (J.GAZETA DO POVO, 18/10/98)</p>
<p>- (evn) <b>hold/bear a grudge against sm; (vvn) harbour/nurse a deep resentment towards/against/at sm.</b></p>	<p>- <b>guardar mágoa no coração</b></p>
<p>(n) He has been harbouring a deep resentment against me ever since I told him right in his face that his work was of a very bad quality.</p>	<p>(t) Ele guarda mágoa no coração desde que eu lhe disse que seu trabalho era de má qualidade.</p>
<p>- <b>be engraved in one's heart/mind/memory</b></p>	<p>- <b>estar gravado no coração</b></p>
<p>(t) Your image will always be engraved in my heart.</p>	<p>Sua imagem ficará gravada para sempre no meu coração.</p>
<p>- <b>lie at sm's heart</b></p>	<p>- <b>estar gravado no coração</b></p>
<p>(t) This shows that bad times don't last forever and times of joy lie at our hearts.</p>	<p>Para ver que horas difíceis também passam e horas de alegria ficam gravadas em nossos corações. (R.CIDADE TV)</p>

<b>- be rooted in one's heart</b>	<b>- estar gravado no coração</b>
(n) The moments we spent together in Venice and what you've done for me will be rooted in my heart.	(t) Os momentos que passamos juntos em Veneza e o que você fez por mim ficarão gravados no meu coração.
<b>- out of sight, out of mind; far from the eye, far from the mind</b>	<b>- longe dos olhos, longe do coração</b>
(n) Now that he has moved away, I'm sure it won't be long before you forget him because as the old saying goes "out of sight, out of mind".	(t) Agora que ele foi embora tenho certeza que você o esquecerá logo porque como diz o velho ditado "longe dos olhos, longe do coração".

## 10 THE HEART IS THE PERSON

Both English and Portuguese have a considerable number of expressions which lay bare the conception of the heart as the site of a person's character, nature or temperament, i.e., of the personality traits which determine the manner he thinks, behaves and reacts, for the most part from a moral perspective. In characterizing a person, this amounts basically to the antonymical pairs good or bad, generous or mean, compassionate or cruel, sincere or false, courageous or cowardly, determined or lacking firmness of character, but there are also a few expressions which do not depict inherent personality traits, but concentrate, instead, on a person's mood or state of mind. Thus, in this sense we can say that the heart stands for the person, or THE HEART IS THE PERSON.

The fact that according to our folk conception, emotions are largely located within the heart, i.e., that the heart is the container for emotions, as we saw earlier, allows us to suspect that, from the point of view of their original motivation, such personality traits we have just referred to may have been conceived of as being located within the heart, likewise, and that, metonymically, the heart itself has come to stand for them.

Be it as it will, the expressions can be separated into two groups. In the first one, the word heart, synonymous with character, nature or temperament, is accompanied by a literal word which describes a given personality trait.

<b>- good heart</b>	<b>- (evn) bom coração</b>
(t) "The media is trying to destroy his reputation, but it won't work out because he has a good heart and is protected by many prayers.	"A imprensa está querendo acabar com ele, mas não vai dar certo, porque ele é homem de bom coração, protegido por muitas orações." (J.GAZETA DO POVO ----)
<b>- kind heart; be kindhearted</b>	<b>- ser bondoso (a)</b>
She's too kindhearted to hurt an animal.	(t) Ela é bondosa demais para machucar um animal.
<b>- gentle heart (McCALL's; Jun/98); be gentle-hearted</b>	<b>- (n) coração sensível</b>
"Her amazing voice is surpassed only by her kind and gentle heart." (McCALL'S, Jun/98)	(t) "Sua voz maravilhosa só é superada por seu coração bom e sensível."
<b>- (evn) generous heart</b>	<b>- coração generoso (J.GAZETA DO POVO, 11/10/98)</b>
(t) Before this, the new rich lady, who rolls in money and has a generous heart, will make Boneca (Ernni Moraes)'s dream of becoming a goal keeper come true.	Antes disso, a nova rica, que tem bolso farto e o coração generoso, vai realizar o sonho de Boneca (Ernni Moraes) de ser goleiro. (J.GAZETA DO POVO, 11/10/98)
<b>- (evn) a selfish person</b>	<b>- coração egoísta</b>
She's a selfish person, and she does things out of self-interest.	(t) Ela tem um coração egoísta, e não prega prego sem estopa.
<b>- be falsehearted</b>	<b>- ser hipócrita; (n) fingido; (n) ter duas caras</b>
(n) I don't like her – she is falsehearted.	(t) Eu não gosto dela – ela tem duas caras.
<b>- cruel heart; be cruel-hearted</b>	<b>- (evn) coração cruel</b>
He has a cruel heart.	(t) Ele tem um coração cruel.

- (evn) <b>be cruel-hearted</b>	- <b>coração perverso</b>
(n) That cruel-hearted man is always making fun of people's misfortunes.	(t) Aquele homem de coração perverso está sempre zombando da desgraça alheia.
- <b>it is a poor/sad heart that never rejoices</b>	- <b>é um pobre/triste coração que nunca se alegra</b>
<u>Alan</u> : I think Phil is only happy when he's drunk. <u>Sandra</u> : It's a sad heart that never rejoices.	(t) <u>Alan</u> : Eu acho que Phil só fica feliz quando está bebado. <u>Sandra</u> : É um pobre coração que nunca se alegra.
- (evn) <b>stout heart</b>	- <b>coração valoroso</b>
(t) Endowed with a stout heart.	Dotado de um coração valoroso.
- <b>be boldhearted</b>	- (n) <b>ser corajoso/audacioso</b>
(n) Peter was a boldhearted mountain climber.	(t) Peter era um alpinista corajoso.
- <b>brave heart</b>	- (n) <b>coração valente</b>
(n) Jeanne d'Arc surely had a very brave heart.	(t) Joana D'Arc certamente tinha um coração valente.
- <b>guilty heart</b>	- (L) <b>coração culpado</b>
The guilty heart outtells its inmost thoughts.	(t) Um coração culpado declara abertamente seus mais íntimos pensamentos.
- <b>Mr./Miss Lonely Hearts</b>	- (evn) <b>Coração Solitário</b>
(t) If you're also a "Mr./Miss Lonely Hearts", call Dateline...	Se você também é um "Coração Solitário", ligue para Dateline...
- (evn) <b>be needy for affection</b>	- <b>coração carente</b> (R.CONTIGO, 28/04/98)
(t) The gorgeous woman is needy for affection and is looking for someone to love.	O coraçãozinho carente da beleza está à procura de uma paixão. (R.CONTIGO, 28/04/98)

In the second group, personality traits are depicted by means of figurative language which draws on properties or characteristics that pertain to the physical world. The most productive matches are the following:

Hardness = lacking compassion or sympathy, inconsiderate

Softness and tenderness = compassionate, gentle, given to sympathy, considerate

Coldness = indifferent, unfriendly, lacking emotion

Warmth = loving, friendly, cordial

Strength = resolute, courageous

Weakness = lacking firmness of character or strength of will

Ugliness = immoral, mean, evil, wicked

Beauty = good-natured, generous, moral

<b>- hard heart; be hard-hearted</b>	<b>- coração duro; pessoa muito rigorosa; cruel, insensível</b>
He is so hard-hearted that his children never ask him anything.	(t) O coração dele é tão duro que seus filhos nunca lhe pedem nada.
<b>- heart of stone; stony heart; be stony-hearted</b>	<b>- coração de pedra</b>
Mr. Smith has a heart of stone. He whipped his horse until it fell down.	(t) O Sr. Smith tem coração de pedra. Ele chicoteou o cavalo até que ele caísse no chão.
<b>- heart of rock; rocky heart</b>	<b>- coração de rocha</b>
(t) You must have a rocky heart not to be moved by Lucy's bones, the huge blue whale's replica, the biggest sapphire or the popular dinosaurs.	É preciso um coração de rocha para não se emocionar com a ossada de Lucy, a réplica da gigantesca baleia azul, a maior safira do mundo ou os populares dinossauros. (J.GAZETA DO POVO, 13/07/98)

<b>- heart of/like flint; flinty heart</b>	<b>- coração de pedra</b>
You must have a heart of flint not to take pity on those poor children.	Você deve ter um coração de pedra para não ter pena daquelas pobres crianças.
<b>- (evn) heart of stone</b>	<b>- coração de bronze</b>
Don't expect anything from him, he has a heart of stone.	(t) Não espere nada dele, ele tem um coração de bronze.
<b>- heart of steel</b>	<b>- coração de aço</b>
She had a heart of steel and made her fortune from the misery and desperation of others.	(t) Ela tinha um coração de aço e fez sua fortuna às custas da miséria e desespero alheio.
<b>- immovable heart</b>	<b>- (n) ser insensível</b>
(n) You should have listened to his plea for forgiveness. What an immovable heart!	(t) Você deveria ter escutado seu pedido de perdão. Como você é insensível!
(n) She has been criticized for having such an immovable heart.	(t) Ela tem sido criticada por ser tão insensível.
<b>- soft heart; be soft-hearted</b>	<b>- coração mole</b>
(t) I have a soft heart, I indulge my kids.  Many street beggars gain good incomes playing on the sympathies of soft-hearted citizens.	Tenho o coração mole, faço a vontade dos filhos. (R.CARAS, 05/02/99)  (t) Muitos pedintes conseguem uma boa renda se aproveitando do sentimento de solidariedade das pessoas de coração mole.
<b>- tender heart</b>	<b>- coração mole</b>
(t) I have a tender heart. That's why I don't get involved with the personal problems of the actors under my direction.	Sou um coração mole. É por isso que não me envolvo com os problemas pessoais dos atores que eu dirijo. (R.CARAS, 19/02/99)

- (evn) <b>soft heart</b>	- <b>coração de manteiga</b>
He's got a very soft heart.	(t) Ele tem coração de manteiga.
- <b>cold heart; be cold-hearted</b>	- <b>coração frio</b>
Her beauty fetched the coldest heart.	(t) Sua beleza atingiu o mais frio dos corações.
- <b>marble heart</b>	- (evn) <b>coração de gelo</b>
(n) These sadistic murders can only come from people with a marble heart.	(t) Estes assassinatos sádicos só podem vir de pessoas com coração de gelo.
- (evn) <b>marble heart</b>	- <b>coração de neve</b>
(n) As civilized beings we have a duty to minimize the cruelty and suffering that people with a marble heart inflict on animals.	(t) Como seres civilizados temos o dever de minimizar a crueldade e o sofrimento que pessoas com coração de neve infligem nos animais.
- <b>warm heart; be warm-hearted</b>	- <b>emotivo; amoroso</b>
Her warm heart made her welcome in every household.	(t) Ela era bem-vinda em todas as casas por ser uma pessoa amorosa.
- <b>cold hands, warm heart; a cold hand (and) a warm heart</b>	- <b>mão (s) fria (s), coração quente, amor para sempre</b>
"Belle, your hands are cold" he said. "Cold hands, that's funny!" "You know the old saying, "cold hands, warm heart"."	(t) "Belle, suas mãos estão frias" ele disse. "Mãos frias, que engraçado!" "Você deve conhecer o velho ditado, "mãos frias, coração quente"."
- (e) <b>a person with warm hands is believed to be unresponsive to romantic love and therefore unable to love deeply</b>	- <b>mão quente, coração frio – amor vadio</b>
(t) When I shook hands with her I felt the warmth, but I soon remembered that a person with warm hands is believed to be unresponsive to romantic love and doesn't love deeply.	(n) Quando apertei-lhe a mão senti o calor, mas logo lembrei do velho ditado "mão quente, coração frio – amor vadio".



<b>- stout heart; be stout-hearted</b>	<b>- valente; ousado</b>
Even stout hearts tremble with dismay. All stout hearts follow me.	(t) Até os valentes tremem de medo. (t) Sigam-me os bons (valentes).
<b>- lion heart; be lionhearted</b>	<b>- coração de leão</b>
Our lion-hearted fighter pilots are the rulers of the skies.	(t) Nossos pilotos de combate, que têm coração de leão, são os donos do céu.
<b>- be weakhearted</b>	<b>- ser covarde; pusilânime</b>
The king was a weakhearted ruler surrounded by corrupt advisers.	(t) O rei era um dirigente covarde cercado de assessores corruptos.
<b>- faint heart; be fainthearted</b>	<b>- covarde</b>
Fear not, neither be fainthearted. (BIBLE, Isa vii.4)	(t) Não tema, nem seja covarde. (BIBLIA, Isaías vii.4)
<b>- faint heart never won fair lady</b>	<b>- coração tímido nunca conquistou mulher bonita</b>
Don't be so shy about talking to Edith. Faint heart never won fair lady.	(t) Não fique com vergonha de falar com a Edite. Coração tímido nunca conquistou mulher bonita.
<b>- be chicken-hearted</b>	<b>- ser tímido; covarde; medroso</b>
I can't imagine Albert becoming a police officer; as a boy he was always so chicken-hearted.  I'm too chicken-hearted to go downstairs and see what the noise was that you heard.	(t) Não consigo imaginar o Alberto como policial porque ele foi sempre tão medroso quando garoto.  (t) Eu sou medrosa demais para ir lá embaixo ver que barulho foi aquele que você escutou.
<b>- be pigeon-hearted</b>	<b>- ser covarde; medroso; tímido</b>
Don't be so pigeon-hearted; no one will hurt you.	(t) Não seja tão medroso; ninguém vai machucá-lo.

<b>- heart of gold; with a heart of gold</b>	<b>- coração de ouro</b>
He is my favorite teacher because he has a heart of gold.	Ele é meu professor predileto porque tem um coração de ouro.
He has a heart of gold. I never saw him angry at anyone.	(t) Ele tem um coração de ouro. Eu nunca o vi zangado com ninguém.
<b>- black heart</b>	<b>- (n) perversidade</b>
His black heart has concocted yet another black deed.	(t) Sua perversidade ainda engendrou mais um feito maldoso.
<b>- be insensible/obturate</b>	<b>- ter cabelos/ (vvn) pêlos no coração</b>
I think he's largely insensible to other people's distress.	(t) Eu acho que ele tem cabelos no coração.
<b>- ugly heart</b>	<b>- (evn) mau</b>
You're a bad person with an ugly heart	(t) Você é uma pessoa má.
<b>- pure in heart; the pure in heart</b>	<b>- puro de coração</b>
"Blessed are the pure in heart." (BIBLE, St. Matthew 5.8).	(t) "Bem-aventurados os puros de coração." (BÍBLIA, Mateus 5:8)
<b>- (n) a kind person</b>	<b>- coração de pomba</b>
(t) She's a sweet, kind girl who wouldn't hurt a fly.	(n) Ela é uma menina doce com coração de pomba que não faria mal a uma mosca.
<b>- light heart; be lighthearted</b>	<b>- (n) ser alegre</b>
Edward was a lighthearted man, always ready to make jokes about himself.	(t) Eduardo era um homem alegre, sempre pronto a rir de si mesmo.
<b>- heavy heart; be heavy-hearted</b>	<b>- (n) infeliz</b>
Heavy-hearted fans camped outside the star's house when he announced the end of his career.	(t) Infelizes, os fans acamparam do lado de fora da casa do astro quando ele anunciou o fim de sua carreira.

<b>- green in heart</b>	<b>- (evn) jovem de espírito</b>
A man ripe in years but green in heart.	(t) Um homem maduro, mas jovem de espírito.
<b>- (evn) be a jewel</b>	<b>- coração lindo/maravilhoso</b>
(t) Helping the needy is high on her list of priorities. She's a real jewel !	(n) Ajudar os necessitados é prioridade em sua vida. Ela tem um coração lindo!
<b>- (evn) a snake (in the grass)</b>	<b>- coração de víbora</b>
That snake in the grass reported me to the boss.	(t) Aquele coração de víbora queixou-se de mim para o chefe.

There also a few expressions which concentrate on the process of (or the determination to) growing compassionate, humane, or inhumane, cruel, as a result of (or reaction to) external stimuli.

<b>- harden one's heart</b>	<b>- endurecer o coração</b>
(t) All that suffering ended up hardening her heart.	(n) Todo aquele sofrimento acabou por endurecer seu coração.
<b>- steel one's heart against sm/sth</b>	<b>- (evn) endurecer o coração</b>
I had to steel my heart against all that poverty.	(t) Tive que endurecer o coração diante de toda aquela pobreza.
<b>- one's heart melts; melt sm's heart</b>	<b>- (evn) amolece o coração (J.GAZETA DO POVO, 23/12/98)</b>
The tyrant's heart would not melt.  (t) The little girl's joy and spontaneity melted his heart.	(t) O coração do tirano não amolecia.  (n) A alegria e espontaneidade da garotinha amoleceu seu coração.
<b>- (evn) melt sm's heart</b>	<b>- abrandar o coração</b>
(t) The birth of his son melted his heart.	(n) O nascimento do filho lhe abrandou o coração.

## **CHAPTER FOUR**

### **THE HEART OF THE MATTER**

### **CONCLUSION**

As stated in the introduction, it was my aim in this dissertation to investigate the systematic functions of the word *heart* in English and *coração* in Portuguese in their figurative or extended sense in conventional expressions of different lexical make-ups and syntactic configurations.

The fact that the number of expressions in this study totals 456 (AE = 238; BP = 218) shows that the word *heart/coração* is very productive in what respects its figurative applications in both languages.

Eleven concepts or targets domains were found to be figuratively described in terms of the word *heart/coração*, yielding eleven conceptual metaphors.

The most important finding which this study reveals is that, disconsidering a number of lexical units in both languages which did not lend themselves to a systematization of the sort here developed and therefore were discarded (not too many), there is order and structure in an apparent chaotic and unsystematic universe that enabled us to get a glimpse into some deeply ingrained culturally significant aspects of the cognitive world of North Americans and Brazilians.

Our hypothesis, based on LYONS (1987, p.279) and WHORF (1956, p.214), that the concepts related to the *heart* would be similar in the two languages is confirmed by the results obtained: all the metaphors are present in the conceptual system of both linguistic communities.

We also assumed that there might have been a difference in the number of expressions between the two languages involved, that is, AE and BP. Let us observe now the productivity of the eleven conceptual metaphors in the two languages, i.e., the sum of the lexical units which pattern into them, and shows the comparative productivity of AE and BP as regards each of them.

	AE	BP	TOTAL
THE HEART IS A CONTAINER FOR EMOTIONS	14	12	26
THE HEART IS A CONTAINER (DWELLING) FOR THE BELOVED	17	33	50
THE HEART IS THE SEAT OF COURAGE (DETERMINATION)	30	11	41
THE HEART IS A VALUABLE OBJECT	15	17	32
TRUTH IS IN THE HEART	22	21	43
THE HEART IS THE EPICENTER OF THE EMOTIONS	25	28	53
EMOTIONAL DISTRESS IS PAIN INFLICTED TO THE HEART	32	25	57
HEART VS HEAD – ON THE HORNS OF A DILEMMA	15	18	33
THE HEART IS THE CENTER	23	14	37
THE HEART IS THE SITE OF MEMORY	04	04	08
THE HEART IS THE PERSON	41	35	76
TOTAL	238	218	456

We observe that there is more lexicalization in AE, and that it displays a higher productivity in six conceptual metaphors, viz., THE HEART IS A CONTAINER FOR EMOTIONS, THE HEART IS THE SEAT OF COURAGE (DETERMINATION),

TRUTH IS IN THE HEART, EMOTIONAL DISTRESS IS PAIN OR DISCOMFORT INFLICTED TO THE HEART, THE HEART IS THE CENTER, THE HEART IS THE PERSON.

And BP is more productive than AE in four conceptual metaphors, viz., THE HEART IS A CONTAINER FOR THE BELOVED, THE HEART IS A VALUABLE OBJECT, THE HEART IS THE EPICENTER OF EMOTIONS, HEART VS HEAD - ON HORNS OF A DILEMMA.

As to the conceptual metaphor THE HEART IS THE SITE OF MEMORY, both AE and BP have the same productivity.

Finally, expressions such as *the heart of the family*, *coração do filme*, *coração da casa*, *peessoas que se hospedam no coração*, *Be still, my heart*, *take my heart back*, which have been recently found in magazines and newspapers, highlight the generative potential of the conceptual metaphors that resulted from this study. They provide strong evidence that these conceptual metaphors are “alive and kicking”, that is, are likely to continue generating new expressions that will certainly be immediately understood by a person who comes across them for the first time because they will be but “surface forms of already existent and deeply ingrained subjacent conceptions” (BOWLES, 1995, p.724).

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